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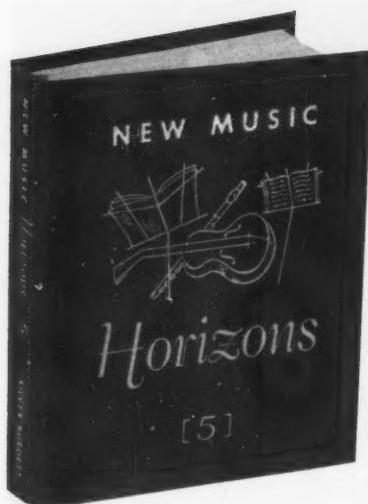
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noteworthy

PHILADELPHIA has long been noted for its civic pride. Now residents of that City of Brotherly Love will have a chance to hear the famous Robin Hood Dell concerts free of charge this summer—360,000 free tickets for adults attending the eighteen concerts and 60,000 tickets for youngsters who go to the three Wednesday morning programs in July. All this has been made possible by the city's outright grant of \$75,000 to the Dell management plus the contributions of \$100 each by 750 "friends," whose only special reward for such generosity will be a seat in a specially reserved section. Tickets will be mailed on a first come, first served basis. Newspapers will print coupons for residents to fill out requesting tickets. Members of the Philadelphia Orchestra comprise the ninety-piece summer ensemble which will be conducted by Eugene Ormandy and various guest conductors. Soloists include Pinza, Piatigorsky, Elman, Pearce, and Firkusny. Despite Philadelphia's humid weather, we envy its citizens this year.

And continuing for a second season that very worthwhile experiment of last year, the Philadelphia Orchestra and the American Symphony Orchestra League will hold a conductors' symposium September 28-October 2 in Philadelphia. Thirty-six conductors from community orchestras throughout the United States will come to coach with Philadelphia Orchestra Conductor Eugene Ormandy. They will attend all the orchestra rehearsals and concerts and will participate in seminars and consultations with members of the orchestra and administrative staff. Mrs. Helen M. Thompson, executive secretary of the League, reports that a number of applications have already been received from community

orchestra conductors who expressed the hope that last year's symposium would be repeated in 1953. Inquiries should be sent to the League offices, P. O. Box 164, Charleston, West Va.

NATIONAL CATHOLIC Music Educators Association meetings will be held in Atlanta from May 3 through May 6, according to an announcement by The Very Rev. Msgr. Thomas J. Quigley, National President of NCMEA. That about winds up the educational music group meetings for the season, and a busy one it's been too, beginning with the Music Teachers National Association meetings in Cincinnati in February and continuing on through the six regional meetings of the Music Educators National Conference, the Violin, Viola, and Violincello Teachers Guild gathering in New York and the biennial meeting of the Federation of Music Clubs, also in that city this month.

DR. BARRETT STOUT, director of the Louisiana State University School of Music, was chosen to head the Music Teachers National Association for 1953-54, succeeding John Crowder of the University of Arizona.

DISAPPOINTING TO MANY was the Metropolitan Opera's announcement of its new production for next winter. After such fare as *Boris Godounoff* and *The Rake's Progress* heard during the current season, it's a let-down to learn that next year's features will be new productions of three hoary chestnuts—*Faust*, *Tannhauser*, and *The Barber of Seville*. Please, Mr. Bing!

BOSTON UNIVERSITY's radio series "Pre-

senting Albert Schweitzer," is well into the second half of a thirty-four week schedule, and has drawn praise from Dr. Schweitzer himself from French Equatorial Africa. The programs touch on all phases of this great humanitarian's work. The musical portions include a song recital, a talk about organ construction with illustrations by George Faxon, organist of St. Paul's Cathedral in Boston, and a program by Roland Hayes.

SECOND ANNUAL Southwestern Symposium of Contemporary American Music has just been held by the University of Texas. More than two hundred scores were received from all parts of the United States, from South America, and from American composers living in other countries. The festival takes as its theme the encouragement of the creation of new music by American composers. Halsey Stevens of the University of Southern California served as guest composer and moderator and Dr. Edwin Franko Goldman, dean of American bandmasters, was guest conductor for the symphonic band. Clifton Williams is founder and chairman of the event. Latin American composers received a special invitation to participate in this year's symposium. The University also schedules an annual Fine Arts Festival each fall. Next season's Festival (November 10-12) will emphasize chamber music.

SOUTHEASTERN COMPOSER'S LEAGUE will meet at the University of Alabama for the Fourth Annual Regional Composers' Forum April 24-26. Some twenty-five regional composers from nine southeastern states are expected to attend the workshop session which will premiere new



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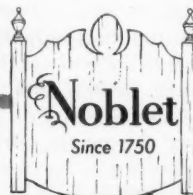
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works for orchestra. Aaron Copland and Bernard Wagenaar will conduct their own symphonic compositions and act as critics at the sessions.

A GUARNERIUS violin has recently been presented to the Juilliard School of Music by an anonymous donor. The instrument, the "Mayseder" of Joseph Guarnerius del Gesu, bears the date of 1731 and was formerly in the possession of violinist Maude Powell. A Francois Tourte bow was also included in this gift.

NORMAN DELLO JOIO has written the music for a two-act play by Barbara Anderson entitled *The Tall Kentuckian*. Obviously about Abraham Lincoln, the historical drama will be presented for three weeks in Louisville, June 15-July 5, during University Festival, Inc., sponsored by private citizens, representatives of business firms, civic organizations, and the University of Louisville.

NATIONAL MUSIC WEEK, in case you're in doubt, is May 3-10. The National and Inter-American Music Week Committee says this is the thirtieth year of its observance, and publishes a pamphlet with general suggestions for community recognition of the date, plus a number of leaflets, programs, proclamations and essays to help program planners. The committee's headquarters are at 315 Fourth Avenue, New York 10, N. Y.

THE KOUSSEVITZKY MUSIC FOUNDATION, now ten years old, observed its anniversary by a concert in Town Hall on March 29, with an orchestral program of works commissioned by the foundation. Leonard Bernstein conducted.

THE FIRST television opera to be commissioned by a commercial sponsor was premiered on March 24 over NBC. Written by Darrell Peter, it is entitled *The Parrott*, and uses as libretto the book by Frank P. De Felitta. This issue goes to press before *The Parrott* is presented, but at the moment the chief problem seems to be to find a "talented" bird for the title role. The opera was commissioned by the Armstrong Cork Company.

COMPOSER ALBERT SENDREY of Los

Angeles won the \$500.00 prize offered by the Women's Auxiliary of the Toledo Orchestra Association for a short work for standard orchestra expressing some aspect of Ohio history in connection with the state's sesquicentennial celebration this year. Sendrey's "Johnny Appleseed Overture," the prize-winning composition was presented by the Toledo Orchestra on March 1, official birthday for the state. The competition was open to native Ohioans, present legal residents, and persons who have had ten years or more residence in the state. Sendrey, now composer and arranger for a Hollywood movie studio, lived in Cleveland from 1912 to 1923 and so qualified.

A YOUNG INDIANA musician, John E. Best, was captured in the Battle of the Bulge and killed when American planes accidentally bombed a P.O. W. installation at Halle, Germany. His parents, Mr. and Mrs. Walter E. Best of Winchester, debated what should be done with the money their son earned as a trumpet player while still in high school and which he planned to use for professional study. Finally, they decided to establish a scholarship to be awarded annually by Indiana University, using the money for a part of the fund to encourage other young people to study music. The first awards went to five Indiana University students this year.

A NEW DEGREE, that of Doctor of Music Arts, will be offered by the University of Rochester's Eastman School of Music next year. It is the first time in the history of American music education that this has been offered. "In spite of the fact that we have more music in our universities and colleges than anywhere else in the world," says Dr. Howard Hanson, director of the school, "there has never been a professionally recognized music degree in the course. The doctorate in music heretofore has always been an honorary degree in this country, but since music has become an academic profession there has long been a need for an earned degree such as we are now offering." Up to now English universities are the only ones which have offered the earned degree of Doctor of Music.

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Contests and Competitions

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Capital University Chapel Choir Conductors' Guild Annual Anthem Competition. Open to all composers. Anthem should be suitable for average church choir. Contest closes September 1, 1953. Complete rules may be obtained from Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

The Koussevitzky Music Foundation. Has provided a first prize of 40,000 Belgian francs (approximately \$800.00) to be awarded at the International Competition for string quartet works, according to a Belgian announcement. The competition will take place in the second half of September, 1953, and is open to composers of both sexes, regardless of age or nationality. Manuscripts should bear a pseudonym or device, which should be reproduced on a sealed envelope containing a statement of the composer's name, age, nationality and address, and this envelope, together with two scores and a set of parts—carefully prepared with guiding marks (letters or figures) to facilitate study and rehearsal by a performing quartet

MUSIC JOURNAL

—should be posted by registered mail to M. Lecomte, 23 rue du Jardin Botanique, Liege, Belgium, not later than April 30, 1953. The jury will be composed of five composers and two members of the Liege Municipal String Quartet and as a result of elimination trials, the three works will be selected for performance by the quartet at the finals. Performance of the first prize work will be reserved for the Liege Municipal String Quartet until the date of publication. The jury reserves the right not to confer any prize. The winning composition will automatically become a required work to be performed by string quartet groups from different countries participating in the performance competition to be held under the same auspices in 1955.

The Queen Elisabeth of Belgium International Musical Competition. Is open to composers of any nationality. The work may be a symphony in three or four movements, a symphonic poem, a suite, a rhapsody, or any other composition in symphonic form. An orchestra score must be submitted before June 1, 1953. Complete instructions may be obtained from M. Marcel Cuvelier, Directeur general du Concours musical international Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11, rue Baron Horta, Bruxelles. The competition consists of an eliminatory test and a final test. An international jury will be appointed by the administrative council of the competition and vote will be by secret ballot. The work must not have been performed or published previously and must be submitted under a pseudonym or motto.

Artists' Advisory Council. Will award \$1,000 to an American composer of a major orchestral work. Composition will be performed by the Chicago Symphony Orchestra. Work should be about twenty minutes in length. No set form of composition is necessary. Judges will be Felix Borowski, Rafael Kukelik, Nicolai Malko, George Schick, Alexander Tcherepnin, and Henry Weber. No composition will be accepted after September 1, 1953. All manuscripts should be sent to Mrs. William Cowen, 55 East Washington Street, Room 201, Chicago 2, Illinois.

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We Gave Our Children Music

SOPHIE DRINKER



OUTSIDE in the bright summer evening the children were playing baseball. The pleasing wham of wood against leather was accompanied by gay shouts.

Indoors, a breeze from the sea ruffled the curtains for the first time in many hours; it had been hot all day. At the piano, sitting beside his mother, a small boy was practicing a duet, the Allegretto from Beethoven's Seventh Symphony.

As the note of triumph in the raised voices proclaimed a homer, the little boy almost missed a chord. Then his fingers found the notes and kept on. At the end of the passage, though, he stopped playing, sighed deeply.

"Gee, Ma," he exclaimed, "I wish I didn't love music so much!"

When that little boy grew up I married him. He was a lawyer by then, and he had stopped wishing he didn't love music; he just loved it. So did I. So did our four children. They grew up in a home where music belonged.

I don't remember that my husband and I ever had any particular discussion or came to a decision about including music as a part of good living in our home. We did not have any set plan to give our children music, any more than he had a plan to give them food or love or education or a pleasant home to live in. Singing and instrumental music were just there for them, like books and flowers, good food, nice clothes, and the other amenities of a pleasant life.

But of course our own joy in music stimulated us to find ways of including our children in our music, because parents naturally want to share with their children what they themselves most enjoy.

Sophie Drinker is an outstanding musicologist and author of the book Music and Women.

In the beginning, of course, the children were exposed to music. They went to sleep to music from the time they were born; I sang three songs to each of them in bed every night. Mothers have sung lullabies to soothe their children to sleep since the beginning of time, and probably children, for a million years or so, have welcomed this excuse to delay the bedtime hour. After every other possibility for dalliance has been exhausted, the lullaby is a means of keeping Mother a little longer, of building up a warm wall of security and protection against the dark.

When our children were in bed, when I had sung the last lullaby and finally turned out the lights, my husband and I then played duets on two pianos. Those of our friends and neighbors who enjoyed playing violin or cello frequently joined us in a trio or a quartette. So, nearly every evening, the sounds of music floated reassuringly up the stairs to the children's rooms. Not only the music, but the warm certainty that their parents were happily anchored below added to their serenity. Naturally, to use the terminology of modern psychologists, they became "conditioned" to good music; it was always associated in their minds with happiness and family life.

Need to Participate

But of course as they grew older this was not enough. Children (even in these days of "spectator sports" like television) want to participate. They are really happy only when they are part of the activity. They don't want to watch others work or play—whether it is games or musical instruments. They want to develop their own skills, which may be one reason why television is not the educational menace it might appear; it

doesn't hold its young audience long enough.

Play is one of nature's clever devices for helping children practice growing up. "Let me do it, let me try," applies to anything and everything they see their parents or their older brothers and sisters doing, whether it is washing dishes, tying shoelaces or playing the flute. Whether these first attempts at autonomy are encouraged or discouraged makes all the difference between a child who grows up knowing how, and one who has to learn his skills later in life, when learning is not so fascinating. Many mothers who complain that their adolescent daughters won't share in the housework or the cooking can blame their own lack of patience in failing to allow the three-year-old to bake her special batch of cookies, sweep her own bedroom floor.

My husband gave a great deal of time, patience, and love to encouraging each of our children to "do it for himself," to develop his or her own particular skills. He practiced with each of them as they grew, musically, playing with them before breakfast as well as in the evenings. They all learned the piano before they took another instrument, but perhaps their first direct musical instruction was received by singing folk songs and chorales. We especially liked the Concord Series, which contains lovely songs from the lore of many nations, with English words. One of our favorites was "Slowly the snow comes floating down."

The unexpected whole steps between the last three notes of this Russian folk song never failed to charm, and laid the foundation for an appreciation of music composed in the old modal manner. Another favorite was the Spanish melody

(Continued on page 45)



Singing Ambassadors

"What Does This European Trip Mean to Me?"

SALLY CARR

MEMBERS of the Cleveland Heights High School Choir with their director George Strickling will cross the Atlantic Ocean this summer to sing at the International Music Festival being held at Brussels in July. The editors of *Music Journal* wondered what such a trip would mean to the students, and what they hoped to get out of it. So we asked each member of the choir to write his or her answer to the question, "What does this European trip mean to me?" The prize-winning essay by Sally Carr is given here in full, but we only had room enough for extracts from several of the others. Throughout, there was almost universal expression of a desire to become better acquainted with the people of Europe and to show them firsthand what American teen-agers are really like. All these young people are highly conscious that they will be representing their country and they are determined to sing and act their best. Since the conference is concerned with music in the schools throughout the world, this group should provide visible and musical proof of the validity and achievement of the American system of public school music.

THE S. S. Georgic sails on June 24 from New York City, bound for Europe. On its deck will be seventy-seven excited members of the Cleveland Heights High School Choir, and I will be one of them. Me, going to Europe? Is this why I am always selling tickets for this and that, collecting old clothes for the next rummage sale, or pestering neighbors and department store clerks for spare tax stamps?

The Choir's money-earning campaign is strenuous, and sometimes I feel myself resenting the pressure and wondering, Why am I knocking myself out to go to Europe; is it really so wonderful?

I think it will be.

Yesterday I met a friend whom I hadn't seen for a long time. When she heard that I was in the Heights Choir her eyes lit up and her voice rose an octave.

"Are you really going to Europe?" she squeaked. "What countries will you see?"

Carefully counting on my fingers,

I managed to name all of the eleven countries in which the Choir will sing. My friend's enthusiasm was summed up in her envious remark, "Gee, are you lucky!"

Somehow her last words have stayed with me, and again and again I say them to myself, "Gee, are you lucky!"

The word Europe means a lot of things to me. I picture handsome Frenchmen idling in cafes along a wide boulevard, making eyes at passing women. I can see the Eiffel Tower rising against the sky, and the bold form of the Arc de Triomphe squarely outlined in the twilight of Paris.

Going eastward across the continent, we will come to Brussels, Belgium, where our choir will sing for the International Music Festival. I don't know much about Brussels except what my parents have told me. They said that in the square there is a famous fountain-statue, symbolizing Brussels to all the world. Neither Mother nor Dad would tell me what

the statue was, but exchanged knowing glances and advised me to wait and see for myself. This I certainly intend to do.

All these things are only superficial. There is a deeper significance to this trip which I won't appreciate until I am home again at the end of August. I think, however, that this European tour will be an eye-opener for me. Like most Americans, I take many things for granted. Food, shelter, and clothing—I accept them all without much thought, except to worry a little over the fit of a new dress. But what is it like in West Germany, for instance? Does a girl my age also take these things for granted, or does she have to struggle to get them? How does she feel about going to school in a frigid classroom, then walking home through streets desolate with remains of bombed buildings? I would like to try to understand what it's like to be a German or a Swede, a Scot or a Belgian. My parents have told me that to be an American is to be richly privileged. I suppose this is true, but this summer I intend to look for proof.

They say that everyone speaks the language of music, so I'm hoping that through singing, all of us in the Heights Choir can come closer to these people. George Strickling, our director, has announced that we will close each European concert with "America, the Beautiful." Each time I sing this number my eyes sting a little. I have an idea that by the end of next summer they will have smarted many times, and "America the Beautiful" will stand for much more than the title of a stirring anthem.

This is what the European trip means to me.

Marilyn Callie

Me? Go to Europe? To sing? How ridiculous! A few years ago this would have been my attitude toward touring Europe with a singing group, but now I am on the threshold of this wonderful dream.

I have tried to put my heart, soul and strength into making this trip possible, for it means more to me now than anything else in the world—and it will always be one of the greatest events in my life, as long as I live.

The trip means much more to me than getting to see Europe. We'll see Europe from the "inside"—not touring like the regular traveler, but by staying in people's homes, thereby learning to understand many of their customs. We can do so much toward promoting good will between nations if we try, and one of the best ways is through the homes of these people. It is my one and only hope that we can do something really constructive in strengthening European friendship by giving them the right kind of impression of the American youth.

Singing before royalty and in the great churches of the Old World will give us educational as well as inspirational value. The festival in Brussels will help us to appreciate more thoroughly the culture of these nations as well as to understand our own country, for America was built on and inspired by the civilizations of many countries and therefore we will be able to appreciate our freedom more than ever.

E. Jack Krill

It is hard to imagine what it will be like in Belgium with high school students our age from almost every part of the earth. (I don't know if Russia will be represented there.) If it were possible for each choir to receive a copy of the same song so that we could sing a number all together, I think that would be one of the outstanding events of my life. My personal recommendation would be "Advent Motet," but since it is sung in English, maybe a Latin number would be better.

I look forward to touring Europe with a definite purpose in mind to accomplish; that of creating good will. I want to see for myself the different customs, buildings, and surroundings. I want to hear the music of each country and talk (as best I can) to other people who come to sing with us, and I'll bet many of them have much the same ideas and hopes as I do, so it shouldn't be hard making many friends while there. I cannot help but think how wonderful it would be if all countries were represented by choirs, not armies, and came together to sing, not fight, and compete to produce the most beautiful music of the country instead of demonstrating

the most up-to-date weapons of destruction. Then surely there would be harmony throughout the world.

Lucy Mehler

Lucy Mehler was born in Roumania. Her father died in a Russian concentration camp and she and her mother were confined in four such camps during the war.

Arrived from Europe only two years ago, some of the customs, the people of Europe, and their way of life, will not appear as strange to me as it will to the other members of the choir; I am sure though, that I will enjoy everything just the same.

This trip gives me an opportunity that I will most probably never have again. To go back to Europe for so little, as far as money is concerned, and to get back so much in the way of knowledge, friendship and, most of all, those beautiful memories that I will always keep.

For me the trip means a lot of hard work, and depriving myself of many things. But I know that every bit of work is worth the while and will get its fullest reward. All of my friends tell me they would give everything to be in my place; who would not?

But this trip has a special, very important meaning to me. I think it will be one of the proudest moments of my life to stand and sing on a platform, together with sixty-nine other American students, and represent the youth of America. It will be a wonderful feeling to be on the platform, not in the audience, where I might have been only two years ago. It will be thrilling to sing "America, the Beautiful" with all my heart; sing it as much as I believe it.

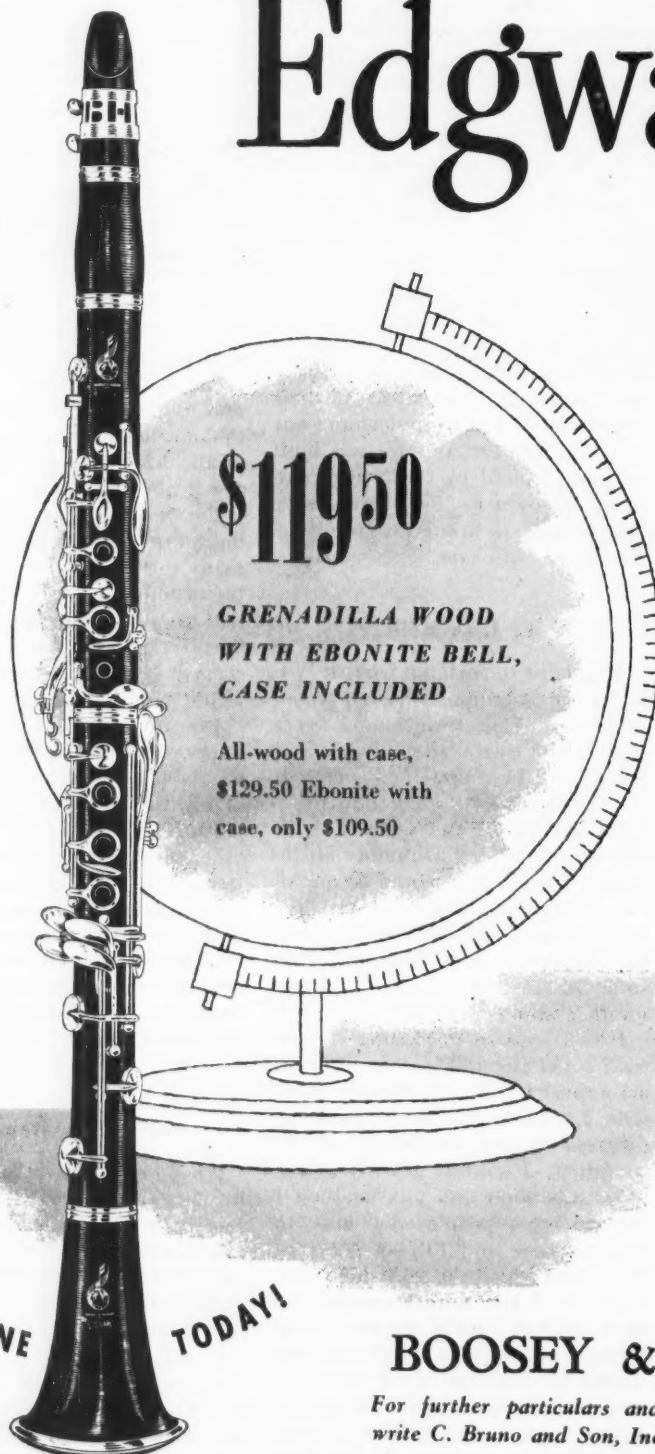
Joan Stein

An interesting aspect of this coming tour . . . is the opportunity afforded to meet the people of eleven different countries. It is not just meeting them that interests me most, but rather, staying with them in their own homes, actually seeing how they live and how their customs differ from ours. From what I understand of the conditions in Europe at present, I believe that each and every one of us will better appreciate our own homes and our country. I know

(Continued on page 51)

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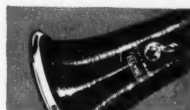
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CHARLES SEEGER

Charles Seeger has recently retired as Chief of the Division of Music and Visual Arts of the Pan American Union after twelve years of distinguished service in that post. During his tenure of office there has been a tremendous expansion of cultural interchange among the American Republics who are members of the Union. He has guided many individuals and groups in their exploration and understanding of the cultures of their neighbor countries.

Mr. Seeger is a unique figure in our musical scene because he represents the unusual combination of high scholarship with a very much down-to-earth interest in what goes on in the cultural life of the average citizen. The everyday workers in our national music "machine" rarely come into contact with anyone who is regarded as a scholar—and when they do they are quite likely to become tongue-tied and abashed. Mr. Seeger has caused more than one musician to feel that scholarship is practical and productive—not merely honorary.

The accompanying statement by Mr. Seeger is reprinted from the UNESCO *Courier* of February, 1953. It is, we believe, the most pertinent observation yet made in this rumbling, rambling discussion concerning music education to the vast population which has been lightly or not at all serviced by the "specialist" type of teaching that has dominated our scene of music education.

Anyone who wishes to face squarely the many problems involved in nation-wide music education will do well to give serious consideration to Mr. Seeger's statement, "... there are not now, never have been, and never in the foreseeable future can be, enough competent musicians who are also competent teachers to handle the vast populations in our schools."

To Charles Seeger our sincere congratulations on a job well done for the people of the American Republics.—E.D.

THE International Music Council, one of the youngest of Unesco's children, adopted at its First General Assembly in February 1951 a resolution to hold a conference on Music in General Education. This is now scheduled for the summer of this year in Brussels.

A number of problems are posed by this project, some of them met with in other fields of endeavour, but all of them here with a character of their own.

First, there is the question: why limit the conference to music in general education alone—why not include the whole problem of musical education, or, as the Americans call it, "music education"? Second: which should predominate—the viewpoint of the professional musician or that of the professional educator?

The first question is not easily answered and may cause considerable debate. As a matter of fact, music education has three main branches, whose adepts in many parts of the world are not any too congenial towards each other, viz.: education of the professional musician; education of the scholar or musicologist; education of the layman and his children. Adepts of the first two are specialists in music. The last-mentioned are not specialists in music, though they may be in other fields of activity.

Up to relatively modern times, and still in many regions, professional taught professional, and layman, the layman and his children. The one inherited, carried and

transmitted quite a different music tradition than did the other. Their separation as social classes maintained the separate traditions in comparative purity. But the increasingly elaborate organization of culture in the advanced civilizations has thrown this relative balance out of joint. Social and industrial, and, later, technological innovations have found application in the field of music, and mass media of communication have enlarged the distribution of some traditions and narrowed that of others.

Traditional Techniques

The skill, developed by the inhabitants of cities, naturally made use of the traditions best known to them—those of popular and fine art, which were entirely dependent or thought to be, upon the techniques of music writing (*written tradition*). The great majority of people were dependent upon a vastly older technique—that of unwritten or *oral tradition*. So, about a century ago, professional musicians who were interested in education decided that the thing to do was to teach the hordes of children that were coming into state-supported schools how to appreciate and read written music.

The fallacy of this effort, which has been so sincerely propagandized by professional musicians, lies in the fact that there are not now, never have been and never in the foreseeable future can be, enough competent musicians who are also com-

(Continued on page 48)

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MUSIC AND LIVING

Left: Dr. George Dasch, conductor and musical director of the Chicago Business Men's Orchestra and bass player Allan Carpenter confer on a problem.

Below: Popular Mechanics' Bureau of Information Director Carpenter checks his publication's master file.
Photos courtesy of Popular Mechanics.



HOBBY FOR A HOBBY SPECIALIST

AS director of *Popular Mechanics* magazine's Bureau of Information and editor and general manager of *Teachers Digest*, Allan Carpenter has plenty to do in the space of a twenty-four hour day. But that's only a small part of the things which this slim, energetic man finds to keep himself busy.

For the past ten years he's been in charge of public relations for the Chicago Business Men's Orchestra, an organization of some hundred amateur musicians who meet every Friday night in Chicago's Wurlitzer Hall for an orchestra session under conductor George Dasch. The principal string bass player in the group, Mr. Carpenter isn't sure whether he's happier sawing away on his bull fiddle or keeping track of the latest mechanical developments for his magazine. Musically, he explains his interest this way:

"While I was a junior in high school, the principal came up to me and thrust a string bass and a tuba into my hands and told me to learn to play them. I've been playing string bass ever since."

During his term as president of the Business Men's Orchestra, the group presented the work of another enthusiastic musical amateur, Lionel Barrymore, whose first piano concerto was heard by Chicago audiences in its premiere performance. During that same twenty-fifth anniversary year of the organization, Allan Carpenter persuaded leading merchants on Chicago's State Street to sponsor a State Street Award of one thousand dollars for an orchestral composition. The award was given to Earl Hoffman for his composition, *State Street Symphony*.

Two years ago this promotion-minded string bass player was also

successful in talking the Orchestra Board into offering a yearly citation for the "Chicago area individual or group not engaged professionally in music judged to have made the greatest contribution to the city's music." His latest public service venture is the proposal for an annual competition for young instrumentalists, between the ages of 18 and 25. "I'm still working on this one," he explains.

Allan Carpenter also seems to find time to do free-lance magazine writing, has written various state histories for Compton's Encyclopedia, and is currently working on his fifth book, a volume of verse. The first four included a history of Iowa, a supplementary reader for schools, a primer for homebuilders, and a revision of Dr. Eugene Gamblers' book on singing. He is an active church worker and a Presbyterian elder.

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ENNIS DAVIS

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where
are
the
tra-las?

LAST Sunday, after making my regular trip to Shawnee village to pick up the Sunday newspapers, I sat down, carefully filled and lighted my pipe, and started exploration of the Sunday edition of *The New York Times*. The headlines of the news section merely repeated what I had already heard on newscasts so I put that portion aside for later reading and, following my usual progression through the Sunday Times, headed for the Drama and Music Section. But before I got there I came across a special Spring Garden Section.

Well, for the next two hours I was literally "out of this world." The fact that there was still snow on the ground outside made no difference whatsoever. The weather suddenly turned warm, the grass green, and flowers magically appeared by the thousands. I sprayed some of the new soil treatment chemical on the poor part of the lawn and all of a sudden the grass grew so fast that the lawn mower couldn't keep up with it. That posed the problem of the purchase of a new mower and the question was, should it be simply a power mower or should it be one of those tractors with all kinds of snow plow and cultivating gadgets.

Then I began ordering seeds. I want you to come and see those six-inch zinnias I am going to have next summer. And after you have looked at the zinnias I will take you up on the hill and let you pick your own bowl of huge, lush red strawberries

out of the new circular terrace garden. And if you come back in a few years we will go further up the hill and you can have your choice of wonderful apples, cherries, peaches, and pears.

In those sixty-four pages of the special garden section I learned more and more about soil management, garden designing, coldframe practices, vine and shrub culture, timetables for plantings, hybridizing, and how to raise filberts. All of this reading interested me because it seemed that everyone in the garden field was welcoming me to the fold. None of the writers assumed that I knew anything about gardening. What is more, they all seemed more than willing to help me all they could if I had any interest whatsoever. I am sure that they could easily have scared me off had they begun referring to pelargonium hortorum, Myosotis, Physalis Alkekengi, and Centaurea Cyanus, but they didn't. They simply said geranium, forget-me-nots, Japanese lantern, and cornflower. After all, it is possible to get scholarly and high-toned in the gardening world as well as in the musical world.

Now for Music

Finally, I pulled myself away from the garden section, dug deeper into the many pounds of Sunday Times, and came up with the Drama and Music Section. Still warm and enthusiastic from my visit with the garden people, I turned to the music page and to the principal article there. Suddenly the warmth I had enjoyed vanished and I moved into a world which gave me an entirely different feeling. The article had to do with some of the struggles of Eric Satie as portrayed by Darius Milhaud in his recent autobiography. I read it with moderate inter-

est and came up with the feeling that while it all might be very true, it was of little consequence to me—or anyone else. I wondered what percentage of *The New York Times'* readers had ever heard of Satie, or showed any interest in him.

Certainly this is not to say that material of this kind does not have journalistic value or that it is out of place in *The New York Times*. Readers who have musical interests of high amateur and professional levels have good reason to expect editorial effort in their direction and it is only because of the above coincidence that I chose the *Times'* music page for comment.

If you will collect all of the news, periodical, and book writings about music in any month, you will find that a very heavy percentage of it is directed toward the people who already "know something about music." There is little evidence of the gardeners' attitude of "Come on in and plant something—whether you know anything about it or not. You'll have a lot of enjoyment and satisfaction out of it."

Remember that many of these garden people are as expert in their lines as are musicians. But somehow or other they seem to excel in keeping the spirit of the true amateur—even though they may garden for a living. Watch the average nurseryman as he sells plants and gives the customers advice on how to raise them. How quickly and eagerly the professor of horticulture gets into blue denims, and begins to work lovingly with the plants that mean so much to him. And even the club woman who has won so many awards, whether with plantings or arrangements, becomes just "one of the girls" when somebody asks her how she does it all.

I don't know how far a compari-

(Continued on page 38)

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MUSIC... Whose business is it?

RALPH E. PICKETT

Is the average school administrator competent to present and interpret to the community the music education program in its schools? Can—and do—music educators do a good job in public relations and understanding? The associate dean of the School of Education of New York University recently spoke before the Eastern Division meeting of the Music Educators National Conference. Following are extracts from his talk.

THERE is not a subject or an activity in the curriculum that has not been under attack somewhere at some time. In the past few years attacks on education have been intensified. At the risk of oversimplification these attacks can be classified in three ways: those inspired by groups and individuals with ulterior motives; those which are the outgrowth of the tensions and problems, personal and financial, of members of the community; and those which are not attacks in the sense of the first two, but result from lack of understanding. Space does not permit a discussion of the first two, important though they are, and the third one is my no means a simple matter. Lack of understanding can come from failure on the part of the school people to explain what they are trying to do and why, as well as from failure on the part of the people in the community to recognize the legitimate functions of the school and the goals which may legitimately be anticipated.

To the extent that any school system has not made a clear case to its community, the fault lies with the school people. That is true whether the elementary, the junior high school, or the senior high school is under question. As a concrete illustration let us consider junior high school music. Presumably it differs from music in the elementary grades and also from music in the high

school. Can all who read this honestly say that in your own community the distinctions have been clearly set forth so that there is no mystery about them? Apparently there are some differences between music for the entire student body and music for the gifted few. Have these differences been made clear?

These problems of communication are handled in a variety of ways. In some communities the superintendent may be the sole interpreter of the schools to the public, through his writings, reports, and speeches. He may be a gifted orator and he may wield a trenchant pen, but does he know what he is talking about when he is dealing with junior high school music? Even if he isn't completely ignorant of this field, he can do incalculable damage by talking it up to high or down too low. In the first case he can lead parents to expect miracles of achievement from their young; in the second case he can disparage music and demean the musicians to such an extent that neither parents nor children will have a proper appreciation of, or respect for either.

This situation can occur, whether

the spokesman is the superintendent, the principal, a member of the school board, or any other person who utilizes his official position to parade his ignorance. It is bad enough when this happens outside of the school system; it is much worse when the ignorance stems from a school official. People discount a great deal that is uttered by the general run of speakers, yet tend to accept as gospel the pronouncements of educators, especially in matters dealing with the schools. They don't realize that few school officials have made any serious study of the subject of music.

Have any of you had experience with a school official who leads the parents to believe that in the few hours allotted to music in the junior high school each child will become something of a virtuoso? The rarity of the situation doesn't lessen the problem, nor does it remove the stigma that attaches to the teachers who seemingly are failing at their jobs. But at least such officials do concede that time and hard study and practice are necessary. They don't eliminate the time from the curriculum, and they do make some attempt to back up the teachers in their impossible goals.

But how about the official who pooh-poohs the necessity for any real study or practice and permits only the skimpiest of time allotments? Even by himself he's a difficult proposition, but he becomes downright unbearable when he expects the music teachers to turn out top-notch choral or orchestral performances for holidays and term-end functions. Under such circumstances, many teachers are forced to a sort of bootlegging of instruction and by such means are frequently enabled to produce really creditable performances. Imagine their feelings, then, when

(Continued on page 34)

Ralph E. Pickett



A New Kind of Museum

HOW many times have you walked through a museum and eyed the old musical instruments longingly? What fun it would be to sit down and really play a melodeon or pump an old church organ! The forbidding signs of "Do Not Touch" and the watchful eye of a guard kept you on your side of the rope enclosure, but as you moved along you kept

wondering what these instruments must have sounded like; how it would feel to play them.

Drive along New York State Route 12-B, fourteen miles south of Utica, as did Dante Tranquillo, chief photographer for the *Utica Observer-Dispatch*, and you'll end up in the little community of Deansboro. There, as you can see from

Mr. Tranquillo's pictures, is a newly opened music museum. But unlike its more formal big city counterparts, you can walk into this one, sit sit down, and play a tune on the parish organ, strum the melo-harp—that ancestor of today's popular autoharp—and turn the handle on a German barrel organ which was once used on

(Continued on page 51)

Pumping an old church organ of 1870 is H. L. Sanders, shown in his Musical Antique Museum at Deansboro, New York.



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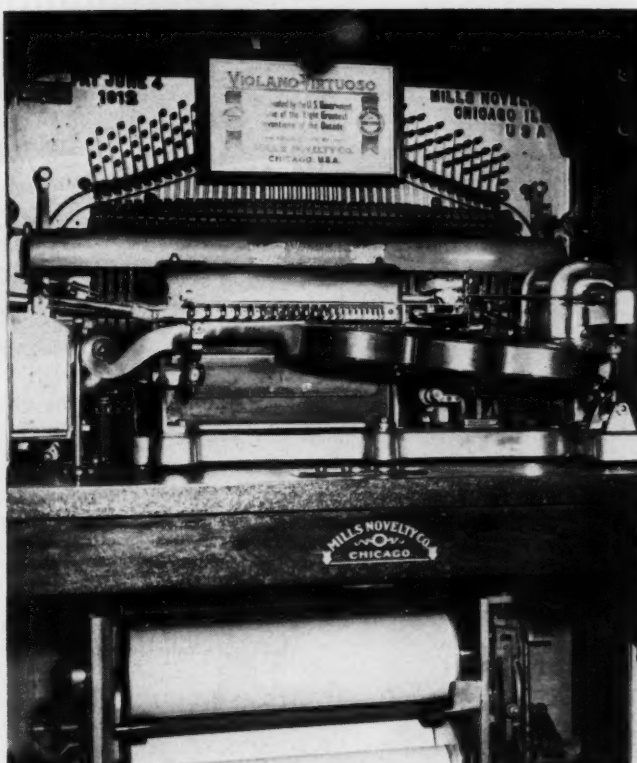
Mississippi River boat's German barrel organ is cranked by Arthur Sanders. It plays nine tunes. This is considered one of the rarest instruments in the Sanders' museum.



Meloharp is demonstrated by Mrs. Sanders. It is played by strumming strings with one hand and pushing down stops in center with the other much like today's popular autoharp.

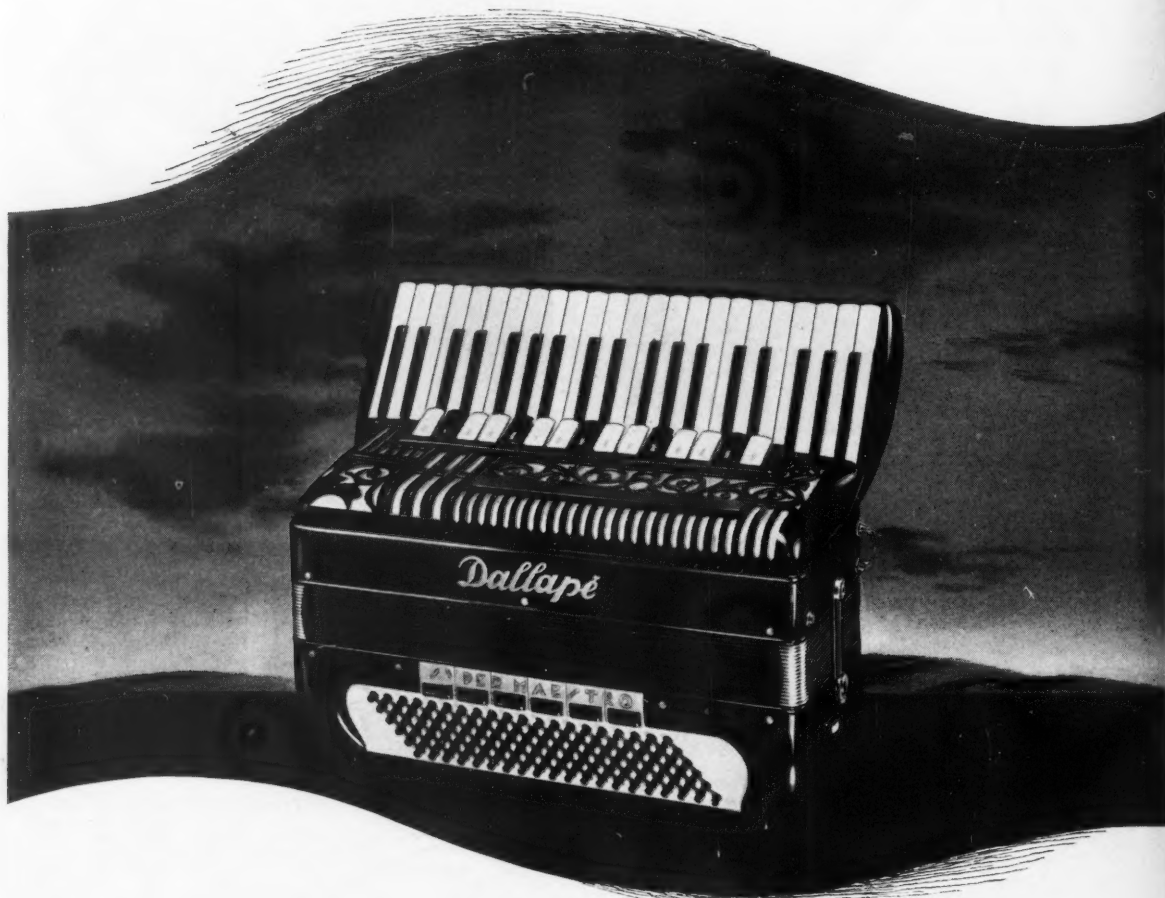


This melodeon played by Mrs. Sanders was made in Syracuse 1860. Notice the old phonograph cylinders on the shelf at left. Backdrop refers to old Utica establishments.



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CHAMBER MUSIC GROWS IN BROOKLYN

MARGARET MAXWELL

IF YOU are in the Brooklyn Academy of Music almost any Monday night, you will see men and women coming into the building carrying violins, violas, celli, or assorted wind instruments. Follow them into their meeting room and you will hear animated discussion among little groups about down bows, phrasing, tempo, or similar factors. Frequently the conversation becomes so heated that a score is produced and everybody starts to demonstrate how the passage should be played. A string group will be handed a copy of a Haydn quartet, and despite the fact that they may never have played as an ensemble before, they will achieve quite a creditable musical result. The whole quartet may be played through, changing personnel for each movement.

What or who is responsible for this sudden overwhelming interest in chamber music in the Borough of Brooklyn? The answer is the Chamber Music Associates, a group of non-professionals who organized themselves in the summer of 1951. Now completing its second season, Chamber Music Associates has taken chamber music out of the rarefied atmosphere where it has been hiding for the past fifty years and made it once more a delightful, informal kind of music to be enjoyed as an evening's entertainment among friends. The organization's hundred members meet four or five times a month and nobody has to be coaxed to practice. Some attend as observers, but the great majority are there because they want to play quartets, trios, or duets with others. Everybody is anxious to improve, but there is no carping criticism to make the performer feel that other mem-

bers play better than he does. The whole atmosphere is one of helpful understanding and of working out mutual problems.

The first Monday night in each month features an informal workshop session. Musical Director Joseph Wolman sorts out the various players into quartets, trios, or some other grouping. After a few trial runs he sorts out beginners and advanced players and makes the assignments accordingly. The first half of the evening is spent in general discussion, after which the ensembles go off into their separate rooms and play together for the remainder of the allotted time.

The second Monday night's program features a professional workshop, a kind of music-in-the-round.

A guest quartet is present and the Associates ply them with questions about the numbers to be played. Usually an amateur quartet of members plays first. Then the professional quartet plays and serves as coach. "We want everybody to be able to smell the resin on the bows," explains Nathan Kogan, an attorney who is president of the Chamber Music Associates and one of its founders. "Cooperation from major concert quartets," he continued, "has been more than we could ever have hoped for. They have become so interested in the project that they have generously spent a great deal of time working with our players." Groups which participated this past season included the Kroll Quartet,

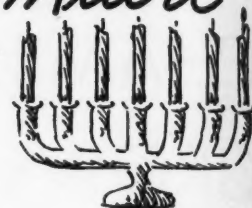
(Continued on page 32)



An informal string rehearsal of Chamber Music Associates.



Contemporary Jewish Music



JUDITH K. EISENSTEIN

THE Jewish composer today does not necessarily write Jewish music. Ever since the first crumbling of ghetto walls at the end of the eighteenth century the creative Jewish artist has had the choice of expressing himself purely as an individual, or through the culture of the country of which he is a citizen, or through the medium of his Jewish culture. It is when a composer chooses this last medium that his music may be described as Jewish music, in a loose, unscientific but nevertheless valid definition. Such music is being produced today, almost exclusively, in the two countries where the largest number of Jews are concentrated, America and Israel.

Until very recently these two communities of Jews have shared almost completely a common heritage in the great reservoir of synagogue chant and folk song which had accumulated over a long history. Stemming from centuries of life in Middle and Eastern Europe, they had gradually added to the mother chants brought with them from ancient Palestine many of the sounds and rhythms and moods of the West: fragments of Italian and German song, Slavic scales and tone patterns, and even, in some groups, tunes born long ago in Provence and in Spain.

Exposed to enlightenment and freedom for the first time in the Romantic era of Europe's development, the first conscious composing (and it was for the synagogue) picked up techniques and styles at that point, and progressed from there with every phase of Western develop-

ment. In the wake of nationalism in Norwegian, Bohemian, and Russian music, the Jewish musical heritage had been touched by the impulse to collect, notate, and arrange folklore, and to embody it in art forms. The communities which produced all of this sent the largest wave of Jewish immigration to this country, and the first pioneering settlers into Palestine. American Jewry has been exposed to such different surroundings and has developed such different needs from those of the Israeli community, that it becomes expeditious to describe its music separately, while indicating a constant reciprocal influence.

Great Overlapping

Israel is a country in which all developments are speeded up far beyond the normal. Musically its development is not unlike that of our own country, but it has been hurried so that there is a great overlapping of the various stages. First came the growth of folk song, with art music following so fast that the folk style had not had time to crystallize. The first songs were brought along from Europe and altered unconsciously to suit new tempos of hard physical labor, marching, dogged resistance, and exuberance. The first trained composers came from the conservatories of Paris, Berlin, and St. Petersburg, and they wrote French, German or Russian music.

Two factors began to operate in the output of new music which leavened it and gave it character. The first was the development of the spoken Hebrew language. Hitherto used only as a sacred tongue, the language began to take on the nuances of pronunciation and of in-

flexion which come with everyday use, by unlearned people as well as the learned, by women and little children, by workers, and by technicians of all sorts. These nuances resisted being subjugated to the lilt of old tunes. They gradually began to impose upon both folk composer and trained composer a realization of their special qualities. The odd syncopated character of the newer melodies (so different from the syncopation of American jazz) and the surprising turns of melodic line stem principally from this pressure of language.

The second vital factor in the new music of Israel is the sudden impact of the East. Especially since the establishment of the State, large numbers of Jews have come into the land from communities which had been for centuries almost unknown to the European pioneers. From the borders of the Mediterranean, from Yemen, at the tip of the Arabian peninsula, from Iraq and Iran, and even from India have come people with strange customs, strange clothing, strange languages, and strange songs and dances. They sing in scales which are not tempered and are hard to notate. They play primitive, reedy wind instruments, a variety of percussions, and twangy strings. They dance in rhythms and movements adapted to the climate and terrain of Asia. Folk composers almost immediately assimilate these new sounds into their songs, frequently adapting them to their own scales, and Europeanizing them beyond recognition. The younger composers, however, find them intensely intriguing. The music of the East is strictly monodic, and presents a tough problem to the musician who wishes to handle it with any given

Judith K. Eisenstein is a recognized authority on Jewish music. She lives in New York City.

musical techniques. A new sort of polyphony is evolving (someone has described it as heterophony), a little harsh to the ear but always exciting. It seems to preserve the character of the East, but to provide endless inspiration to invention.

For all of this inspiration within the country, however, it must be noted that Israeli musicians still look to the West for mature techniques. From their teachers in Israel, the young composers proceed, if they possibly can, to study abroad. And today, abroad means principally, America. In turn, American composers have been invited to visit Israel and to conduct seminars for intensive study, which have been attended by a large proportion of the local musicians. Works are being produced in all of the forms, from songs to symphonies. Oddly enough, no synagogue music is being written. The synagogues in Israel are strictly traditional, and their music is still the ancient chant, with occasional responses and hymns by the congregations. This doesn't mean that there is no religious music growing up. The revival of the ancient festivals in their early form, as outdoor nature festivals, has called forth tremendous new expression in all of the arts. In these pageants of the folk, harvest gatherings, spring celebrations, the words of the Bible have been made to ring out in all their primeval, rugged grandeur. The warrior judges sing their battle cries, the prophets thunder in the very shadow of the mountains which have not been moved, and the youth and maiden of the Songs of Songs sing love songs again. Layers of pious interpretation, accrued to the texts through the centuries, have been stripped and the fresh breath of spring, of growing things, and of healthy human strength sounds again in the music of the new Israel.

Today's Composers

There are a few composers in Israel today who are writing purely as individuals, but the majority choose to express themselves through the medium of their country's culture, which in their case is identical with their Jewish culture. In America, the Jewish composer has in most cases chosen to identify him-

(Continued on page 37)



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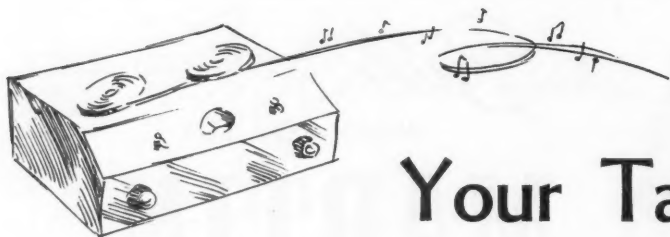
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Your Tape Recorder

JAMES M. STACY

THE use of recording equipment as a tool in music education is not new, but only in very recent years, with the advent of magnetic tape recorders, has a mechanism been available which is simple enough for us ordinary mortals to operate.

The value to a student of being able to hear his own performance played back for critical analysis is undeniable. If you have never had the experience of hearing an accurate recording of your own playing or singing or speaking, then hie you to a recording facility of some kind. You have been missing out on one of the most exciting possibilities now available to students or teachers.

The magnetic tape recorder, in addition to being easy to operate, will give such fine results as to satisfy the most critical of ears—those of Arturo Toscanini, for example. Every performance by the Maestro is recorded on professional tape recorders for later analysis. In fact, virtually every time the famous baton is raised, in rehearsal or concert, the tape machines are running. This procedure was established because a recent rehearsal of a famous work proved to be an inspired rendition but was lost to commercial release since it was a *rehearsal* and the engineers had not been instructed to record it.

So the first problem, what kind of recording equipment to use, can be solved by the choice of magnetic tape recorders. In addition to their merits of easy operation and economy, they give good results and faithful reproduction.

The next problem, which tape re-

James Stacy is an expert on tape recording and is recording and transcription manager for the Fred Waring organization.

corder of all those available, really boils down to a matter of personal preference as to fidelity of reproduction; the elements of simplicity of operation and economy are embodied to a large degree in all commercially available tape recorders.

I use the phrase "personal preference" because in my experience no two hearers have ever agreed wholeheartedly on what they have just heard. Engineers can produce a sound system (microphone, recording unit, amplifiers, speakers) which will reproduce modulation of measurable accuracy but still will not satisfy even a majority of critical listeners, especially if the listeners are musicians.

For us, any machine which introduces unusual factors would be unusable. For example, speed variation would be as disagreeable in a tape recording as it would in a disc record. Flutter, inconstant volume or level of modulation would also rob us of some degree of accuracy in our analysis. And of course electronic distortion of any type would be extremely distracting.

Varying Costs

The first yardstick I can give you is one of price. The more you pay for your tape recorder the more you decrease the chances of encountering these disturbing elements. In other words, you get what you pay for.

Unfortunately these factors may not become noticeable until your equipment has been in use for some time, because they often result from wear and tear. I would suggest that you inquire around among people who have used recording machines for some period of time. Their experience will probably save you many a headache and much money.

When you have found a tape machine that gives you satisfactory results, you can improve these results with very little additional expense. Given an acceptable medium upon which to record, it stands to reason that you will improve the quality of your recording if you improve the quality of your source of pick-up. The source of pick-up is your microphone. The "mikes" in most amateur tape recorders are very inflexible and of limited range. For musical applications we require better pick-up of the original sound. Otherwise it's like buying a 20" TV set without installing an adequate antenna.

The type of microphone you require will vary with the acoustic and pick-up problems you encounter in your particular recording location. Experimentation is the only way to determine your needs. Obtain several different types from a reputable dealer and try them out. Experimentation and comparison will give you the answer. And a reputable dealer will be happy to cooperate. It should be noted here that additional study will be required to determine the best microphone location for maximum results in your particular hall.

After the question of pick-up of original sound has been solved to your satisfaction there is one further step toward the improvement of your recorded material. And that is in the area of playback or listening. A six-inch speaker (to be found in many current home-type recorders) will not reproduce the full range of recording as will a larger speaker with proper amplification. You will not be able to hear everything that you have recorded.

Fitting out your tape recorder-

(Continued on page 49)

LOUISVILLE'S STUB CLUB

NORMAN SHAVIN

ONE of the world's least exclusive clubs is a project of the Louisville Orchestra—the Stub Club. It is designed to give the music patron a chance to chat with concert celebrities in an informal atmosphere away from the separating glare of the footlights.

Anyone who attends any of the orchestra's five evening concerts on its subscription series of five pairs of programs has an automatic admission to the Stub Club—appropriately named because ticket stubs are retained by concertgoers as their entrée to the purely social get-together. The Stub Club idea is the brainchild of Richard Wangerin, who took over the reins as the Louisville Orchestra manager last fall after similar stints in Kansas City and Fort Wayne.

"I had thought of using the idea in Kansas City," said Wangerin, "but we couldn't find a hall close enough to the auditorium for our purposes."

The innovation was begun in Louisville after mid-season, on February 11, when patrons were invited to stroll over to Kosair Temple, a Shrine hall about three blocks from Columbia Auditorium, where the orchestra presents its subscription concerts.

So, after the fourth concert of the season, some 125 concertgoers took advantage of the chance to meet and chat with Andres Segovia, Spanish guitarist, who was featured as a soloist that night; Carlos Chavez, the Mexican composer, who conducted the world premiere of his Symphony No. 4, commissioned by the Louisville Orchestra; Conductor Robert Whitney; and members of the orchestra.

The crowd undoubtedly would

have been bigger but for the fact that Chavez' symphony was repeated after the program proper for those who wanted to become more familiar with the new work. Consequently, the Stub Club got off to a late-evening start. But that problem has been remedied. A new work by Lukas Foss, *A Parable of Death*, commissioned by the orchestra also, was premiered on March 11, but was given a pre-concert performance for anyone who wanted to hear it twice the same evening.

The Stub Club meets only after the evening performance of each pair of five concerts. The orchestra offers the same program one evening and the following afternoon.

The Stub Club isn't a club in the organized sense. There are no officers, no dues, no red tape—just relaxation. If patrons wish a buffet

supper, they may make a reservation (at a nominal charge) beforehand. If they want but a drink or a snack, it can be purchased across the table. It's one of the best public relations ideas the fifty-member orchestra has had since Robert Whitney became its conductor when the orchestra was organized. It has been playing to near-capacity houses for sixteen consecutive seasons.

Wangerin, whose tenure in Fort Wayne saw the initiation of a highly successful beer-and-pretzels concert, is enthusiastic about the Stub Club. And his gratification is echoed by patrons, artists, and musicians alike. Chavez thought it was an "excellent idea"; Segovia indicated his delight with the opportunity to meet members of his appreciative audience. Mayor Charles Farnsley, one of

(Continued on page 32)



Louisville's Mayor Charles Farnsley (left) chats with guitarist Andres Segovia, composer Carlos Chavez, and Robert Whitney (right), conductor of the Louisville Orchestra at the Stub Club after a recent concert.

Norman Shavin is music editor on the Louisville Times. The photograph is by the Courier-Journal and Louisville Times.



THE HYMN BUSINESS

DAVID HUGH JONES

WASN'T that a horrible hymn we had in church this morning?"

"Yes, I'd like to choke the fellow who chose it!"

Such griping is an ancient Sunday dinner pastime. I've done my share of it, and I'll bet you have too. Hymn writers, hymn selectors, and hymn singers have been perennial targets of sharp jabs.

Until recently I have been on the performing side of the hymn business, slinging mud at editors in particular. Now I find myself on the other side of the fence, helping to prepare a hymnbook for a group of five Protestant denominations, whose membership totals about four million. To date no one has threatened my life, but enough has been said to convince me that editing a hymnbook is no picnic. Hundreds of conflicting letters baffle the compilers.

Although we relish the chance to improve church music, we are less and less cocky about our ability to produce any important change. Our constituents live thousands of miles apart and their desires are even further removed. A constant hodgepodge of suggestions keeps our editorial minds in a whirl. For instance, one man has advised, "Remember the common man," and in the same mail another said, "Don't consider us all morons." One pleaded for the good old Gospel songs, while another urged, "For goodness sake don't waste valuable space on them." Many have suggested that we "lower the keys," or "simplify the harmony," "get rid of the banal rhythms," and, most of all, "give us singable tunes."

With some of these suggestions we

heartily agree, but with others, frankly, we are puzzled. Right off, we ask, what is a singable tune? Singable by whom? By one who is prejudiced against anything new, or by one who has a fairly good ear and is willing to try anything once? Obviously we hope to choose only singable hymns, but we should be allowed to presuppose that hymn singers will approach our selections with open minds and vitalized muscles. After all, we shouldn't expect even the greatest hymn to activate the diaphragms of those who are at ease in Zion. Common sense dictates not only that we select fine singable hymns, but that those who sing expend a reasonable amount of mental and muscular effort.

Granted a real desire for improvement, what can we do? How can we move a lifeless congregation? What should be our criteria for the selection of hymns? This latter question poses a difficult problem. The following appear to me to be the elements most essential for a successful hymn.

Basic Requirements

First, there must be an inspired, simple, well-written text. The poem need not be Scriptural in background, but it certainly should be in accord with the teachings of Christ and should have a generous amount of emotional warmth.

Second, it is imperative that there be an interesting, practical, well-harmonized melody. The tune need not be hampered unduly by sixteenth century rules, but unusual melodic intervals should be used with discretion, keeping in mind the musical training and taste of the performing groups. The harmony need not be cramped by tradition, but it dare not irk the entire congregation.

Under no circumstances should harmony be used just to show the antiquated trend of the composer or, conversely, his up-to-dateness. There is certainly room for a few new tunes in a modern idiom, but good judgment should tell the composer how far to go. Standpatters must remember that our school children are having musical advantages undreamed of twenty-five years ago. High school students all over the country are performing difficult works by great masters of all times. Their tastes are being so conditioned that we would err seriously if we did not provide for them at least a small proportion of definitely modern tunes.

Now this all seems simple and obvious enough, but don't be misled into thinking it is easy to write a good hymn. A competent composer can scribble off a hymn tune in a few minutes, but to get just the right tune for the words requires genuine inspiration. A perfect union is very rarely achieved.

Yet the more I become involved in church music, the more I am convinced that the development of a good hymnbook, important as it is, will not solve our problem. Rather, a more urgent need is for ministers and musicians who are not only well trained but eager to *teach* the hymnbook. During the past eighteen years, I have had the privilege of appearing with the Princeton Seminary Male Chorus in about two thousand churches throughout North America. A casual survey of the music in these churches, which were of every conceivable type, revealed very little serious effort to teach hymns. Happily there were notable exceptions. One such was a small Welsh church in Venedocia, Ohio, where we heard wonderful hymn singing. Of course we all

David Hugh Jones is director of music at Princeton Theological Seminary.

know that any Welsh congregation will sing hymns at the drop of a hat, but even among the Welsh someone had to start this tradition. Searching for the motive for the singing in this small Ohio church, I learned that the spark was furnished by one man, a layman not well known as a professional musician but a devoted hymn enthusiast who for many years had faithfully drilled his people in the art of hymn singing. Give us more such men and we can transform hymn singing anywhere in America.

Congregations Don't Sing

Strangely enough, the best congregational hymn singing is seldom found in the large churches with fine professional or amateur choirs. Apparently our parishioners, as choirs improve, fast become victims of spectatoritis. Choral music has advanced tremendously during the past quarter of a century, but it has become increasingly clear that someone has to get to work on our feeble congregational hymn singing. Our people must be jarred out of a musical and spiritual lethargy. I have said quite often publicly that an intelligent and sensitive non-Christian would be bored to death by the hymn singing in most Christian churches. The singing is either dull and lifeless or, among some sects, un-musically hilarious. Incidentally, if I have to choose between these two extremes, give me hilarity every time. It is easier to deaden a live man than to enliven a dead one.

Well, what next? Although the situation is trying, it is by no means hopeless. Very definitely it calls for intelligence, spiritual impetus, and a lot of sweat. For a very small minority who seem to be satisfied with the present situation we can only hope that they see the light. For a very large group who seem to be seriously concerned and are willing to try any reasonable remedy we offer the following suggestions.

To start with, we urge the use of a worthy hymnbook. It is easy to find a good one today. Many contain some hymns which are below the standard of our best musical and literary critics, but most have an abundance of hymns which are worth serious attention. Given such

(Continued on page 41)

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Buying a New Piano

IMMEDIATELY following the decision to purchase a piano comes the question, but *what* piano? Piano manufacturers offer a variety of finishes and period styles to meet the most exacting taste. We may choose a piano costing a few hundred dollars or a few thousand dollars, according to our budget. We may choose a spinet, a console, a professional upright, a baby grand or a concert grand. But what are some of the guideposts we should follow in making a decision?

The most important thing to remember is that we are purchasing a musical instrument. True, we are entitled to an attractive piece of furniture which blends with the décor of the room, and the piano manufacturers have not overlooked this point, but our first concern is that it be truly a musical instrument.

The physical form of a piano is not the result of a whim of the manufacturer, but the result of the application of certain laws of physics and musical acoustics. The three most important components of the piano are: the hammer, which strikes the string; the string, which in turn is excited and breaks up into musical vibrations that are amplified by the soundboard; the soundboard, which gives amplitude to the combined result of hammer and string. Certain physical laws govern the type of hammer, the structure, material, and length of the string, and the material of the ribs, bridges and soundboard. Size of the piano influences the volume. The smaller the instrument the greater the sacrifice of piano tone. Particularly is this apparent in the two extreme sections of the piano, the treble and bass sections.

But our modern living has had to

conform to smaller quarters, so the piano has been adapted to fit into our more condensed architectural pattern. The most successful musical instrument is that which has made constructive use of these adaptations. The second guidepost is that the larger the soundboard area and the longer the string, the better the piano tone will be.

Extremely important in the piano is the mechanical unit which is known as the action. The functioning of these small, intricate parts determines ability to execute difficult pianistic effects. In the shorter spinets it has been necessary to reduce key length and make adaptations of the action which we have come to know in the trade as indirect blow action or inverted stick action. This means that the back of the key is not directly under the hammer-wippen assembly but connected by a device to the lower unit. Although sturdily built this type of piano cannot be expected to be as durable or as accessible for repairs as a direct blow type action.

The upright piano-action cannot be as responsive as the grand action, because certain fine adjustments are not available on the upright mechanism which makes it possible to get lightning response. The fulcrum of the key and its length are also important in key response. Hence the third guidepost is: choose a piano which gives you good, responsive, evenly controlled action.

As in other fields of merchandising you get what you pay for. Piano-making is an expensive, time-consuming, and skilled process. Only certain woods are used for some parts, and in addition to the modern methods of heat-treating, woods must be subject to natural curing through exposure to the elements

for a period of from three to twelve years. It is not unusual for a concert grand to take two years in the process of manufacture after the wood has been treated. As the price of an instrument is lowered certain economies must be made in its manufacture; for example, a few less laminations of the pin block, less fineness in regulation, less care in the selection of grains of wood, and less quality in the finish of the piano.

Style and ornateness of case, whether machine or hand-carved detail is required, and the choice of matched veneer, all contribute to the price of the instrument. Blond finish, so popular in modern homes, is expensive because of the high selectivity necessary to pick out a case which will take a bleaching. Our fourth guidepost is to invest the greatest amount of money possible in the purchase of a piano so that we will get the best value for our dollar.

Our fifth guidepost is to purchase a piano from a reputable dealer. Beware of dealers who offer special price inducements, excessive trade-in allowances, or other merchandising tricks. Security lies with a dealer who is fair and dignified in his business dealings. The reputable dealer is in a better position to stand behind his promises and keep you a satisfied customer.

The sixth signpost is do not rush into a purchase. Investigate, be convinced, study the facts, ask your musical friends why they do or do not like their instruments. Think over your musical needs and purchase the piano which fits your needs and budget, and you will enjoy your instrument for many years.

▲ ▲ ▲

Staccato Notes

SOME people are always "fiddlin' around"; others are more likely to "toot their own horns." Some go around "drumming up" business; others are more inclined to "soft-pedal" their activities.

Some people use "lots of brass"; others are more comfortable in "low keys."

In some homes there is "harmony"; in others there's "discord." Maybe that's because some people are always "harping" on things.



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STUB CLUB

(Continued from page 27)

culture's best friends, thought it "would be worth while even if only ten people showed up." Like everyone else, he's pleased with the democratic aspect of the Stub Club.

The innovation is packed with merit from many angles. It underscores Wangerin's basic idea to make music a part of everyday living for the man in the street.

The Louisville Orchestra, which has commissioned five works a year since 1948, gets mixed audience reactions from protagonists and opponents of contemporary music. Wangerin feels that when the contemporary composer and the patron are brought face-to-face, contemporary music stands to gain from the understanding of personalities that will accrue.

Class and social lines crumble in the Stub Club, for the man of modest means suddenly finds himself sharing a mutual interest with the more prosperous patron.

The Stub Club has proved a relaxing (even an uplifting) experience for the featured artists. After the emotional and physical strain of performing, the celebrity enjoys meeting the people he worked for. A concert performance keys an artist up to a pitch; if he makes a bee-line for his hotel room or an early train, a kind of depression sets in. The Stub Club has proved an exhilarating experience for the celebrity, even though he may be tired. The contact with friendly people is a shot in the ego.

"I want the guy like me, flat broke and without a dime," explains Wangerin, "to be able to meet other people without cost. We want concerts to become a human, vital thing—not something just for stuffed shirts, highbrows, and longhairs. The Stub Club is one way of breaking down the fiction that music or a musician is too deep for the average guy to understand.

"In the final analysis," he adds, "everybody stands to gain. Admittedly, the Louisville Orchestra is doing an important job in commissioning so many new works every year. But it's equally important that it also helps its patrons further to understand and enjoy new musical experiences by putting them in contact

with creative spirits in the world of music."

The Louisville Orchestra, in addition to its five pairs of subscription concerts a season, provides several High School Pop Concerts (for teenagers), Making Music Concerts (for elementary-school youngsters), and tours the area. It also offers special performances in the city.

It is a thriving institution, the largest beneficiary of the Louisville Fund, a local agency which conducts an annual campaign for funds to help sustain a number of cultural agencies.

And it seems only appropriate that Louisville, which the orchestra has made appear as "a home of musical premieres," should premiere a new idea—the Stub Club. ▲▲▲

CHAMBER MUSIC

(Continued from page 23)

the New Music String Quartet, and the Juilliard Quartet, all top-ranking ensembles.

At the third meeting of the month the professional visiting quartet gives a regular concert. Even this, however, isn't stiff and formal. Director Wolman gives the audience ample comment on the numbers played. This program is open to all members of the organization. A string orchestra rehearsal also is held that same week, since members requested orchestral ensemble playing as well as the smaller chamber music groups. Announcement of the work to be played by the guest quartet is made a month in advance, so members can get a score and familiarize themselves with it if they wish.

The fourth week brings another string orchestra meeting and special talks on chamber music for the interested non-participants. Then the whole procedure is repeated each month of the winter season.

A total of fifteen workshop sessions were held between November and March, with Mr. Wolman and Mr. Edvard Fendler sharing the responsibility for their direction. The organization itself is non-profit. Only the director and the professional performing artists are paid for their services. Membership dues are \$7.50 a season and include admission to the five professional chamber music concerts. Performing and non-

performing members alike may attend any or all of the workshop sessions.

The Brooklyn Public Library is supplying the scores for the Chamber Music Associates' meetings. A circulating library of chamber music scores, marked with bowings and interpretation notes by outstanding professionals, is contemplated for the near future.

The organization also acts as a clearing house for New York City area residents who want to get together with somebody in their neighborhood for an evening of chamber music. The impersonal aspect of metropolitan living often means that a violinist on Twenty-sixth Street has no idea that a cellist in the next block would dearly love to get together with a group who want to learn the Bartok quartet.

But who makes up the membership of Chamber Music Associates? Amateurs, in the best sense of that much-abused term. By profession one is an interior decorator, one a garment worker, another an instrument maker, and still another a printer. A Princeton professor drives in every week from New Jersey in order to play viola. A flutist is secretary in a large New York City book concern. One lawyer who attends regularly is proficient in violin, cello, and viola and is much in demand. He can fill in wherever he's needed. A barber turns out to be an extraordinarily good violinist. And so it goes.

Others Interested

Mr. Julius Bloom, director of the Brooklyn Institute of Arts and Sciences, and President Kogan can be proud of the organization which they first envisioned two short years ago. Already they have received a number of inquiries from other communities which are interested in starting similar projects. The Associates' headquarters is the Brooklyn Academy of Music, 30 Lafayette Avenue.

Personally, we think the acid test came when a music critic hauled himself away from his desk and typewriter, picked up his dusty cello, and joined the group to plough his way through a Beethoven quartet. In a burst of honesty he confided to his readers that he had a wonderful



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time making music but that he was devoutly thankful nobody wrote a review of his performance. Here seems to be the key to Chamber Music Associates' success. It provides an opportunity to participate unself-consciously with a group of people who are unhampered by any professional aspirations. Their only desire is to make music for its own sake, and Chamber Music Associates provides the atmosphere in which such a project can flourish. This is community service at its best. ▲▲▲

WHOSE BUSINESS?

(Continued from page 19)

the school official, listening to the compliments, preens himself and takes all the credit. Murder has been committed for less!

One of the worst aspects of such a situation is that the official not only is cemented in his belief that there is really no need for study or practice, but probably will sound off more than ever before, now that he thinks he has proof. It is easy to say

that the remedy lies in not providing him with support for his fatuous notions, but few teachers have the temerity to carry that suggestion to its logical conclusion. They know full well what would happen to them if they followed the official's pronouncements literally and then produced in public the sorry performances that would result. The disappointment of the parents and the flood of criticism would be used by the official as the basis for a charge of incompetence against the teacher. There are few people in high positions, in school systems or elsewhere, who are big enough to admit that they have committed a blunder and assume the full responsibility!

Is there, then, no help for the music teacher? I think there is, not only in such a situation but also in many others that could be mentioned. That help flows naturally and properly from an organization such as yours. It is obvious that one lone teacher of music can seldom prevail against an opinionated school official whose ignorance of music education is matched by his bullheaded-

ness. But few officials will want to tilt a lance with a strong organization of music educators in a field in which his ignorance could be so quickly exposed and his faulty position so quickly undermined. The typical official will make very sure, if it is certain that an organization of music educators will be ready to challenge him, that what he proposes in the way of music innovations has been carefully thought out beforehand and is based on knowledge and not caprice. As a matter of good procedure that is precisely what our hypothetical official should have done. Is it too much to urge that all administrators be required to get the facts before they make pronouncements in areas in which they have little firsthand knowledge? Many an ill-advised innovation would never have been undertaken had the administrator sought the knowledge, or at least weighed the advice, of the people who really know something about the problem.

This is said with a full realization that all too often the so-called experts think they must protect a vested interest or blindly refuse to

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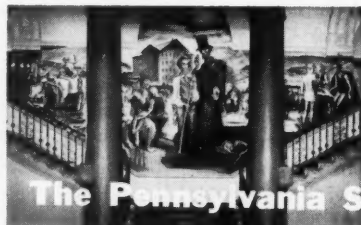
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consider any change in the status quo. But in such cases, also, your organization can play a powerful part in opening the eyes of your co-workers in the field of music. It is important to prevent the losses and disruptions that come from the unwise actions of administrators who think that mere change is progress, or who want to be known as great innovators, or who are seeking headlines for themselves, or who sincerely but mistakenly embark on a course that is foredoomed to failure. It is no less important to prevent stagnation in your own ranks; to prepare the pathways for true progress in your field; to keep colleagues and administrators thoroughly informed of what your group members believe to be best practices; and to build up a deserved reputation for a statesmanlike position between the extremes of empire-building on the part of your own members and a callous disregard or disparagement on the part of others.

* * *

The teacher of music, then, who hasn't found any satisfactory substitute for practice, who isn't satisfied with indifferent performance, who insists that if something is to be learned there is no escape from the necessity of putting forth the effort to learn it, is often subject to attack. She is accused of being overzealous, or of going to extremes of overemphasis on technique. When she tries to defend herself, she is open to the charge of being a narrow-minded specialist. Her detractors fail to realize that there can also be extremes of disdain for all technique, extremes of overemphasis on sheer enjoyment as an end in itself.

It has been hard to combat these easy philosophies, and the pendulum has swung far over because of them, yet there are signs that the pendulum is beginning to swing back in many areas. This is a good time to give a helpful push in the field of music. Parents, pupils, and some colleagues need to be reminded of certain basic truths. Good music teachers don't deliberately try to make a curse out of practice. They know that for some persons, for some purposes, practice is necessary and inescapable. They know the thrill of achievement that belongs to the

child who likes music and whose own effort, coupled with ability, results in creditable performance. They know also that for a child without native musical ability there can be torture for himself, his family, and his neighborhood when the domineering parent insists that the child practice on an instrument for which he has no ear. They know that when good music is heard it is seldom an accident, but rather the result of much hard work put in by teachers and pupils. Here is one field in which it is almost a certainty that what comes out will be in direct proportion to what goes in.

Make Clear to All

Good teachers know all these things; why don't all our colleagues, all the parents, and all the children know them too? It goes back to what I said before. You may know these things, you may say them among yourselves, but you don't say them to the rest of the world often enough or with sufficient emphasis. You must make these and collateral points crystal clear else you will continue to find administrators and taxpayers placing impossible tasks upon you. You must make clear what the differences are between music as a vocation and music for recreation or avocation; between music for appreciation or passive enjoyment and music for participation or public performance. You are the ones who usually must deal with the antagonistic parent or the overinsistent or overanxious one. You are the ones who have to break the bad news when the hopes are high but the native endowment is low.

* * *

People in the field of music must reach agreement on those things that are basic to professional survival. It isn't solely in matters military or political that the old doctrine of divide and conquer can be applied. If you people are divided against yourselves on too many issues, your house also will fall. But even if you could reach perfect agreement on all major issues your job is far from done. It is relatively easy to educate and convince your colleagues in the field of music and get their support. The big job is to educate your

colleagues in other fields—administrators, taxpayers, parents—and get their support. Once the parents are convinced that what the music educators stand for are the things the parents want for their children they'll be willing to go out and do battle for you. School administrators are usually alert to community desires, but don't ever forget that administrators also have their own ways of trying to influence parents and taxpayers. That is why you must keep everlastingly at the job of agreeing upon the things for which you stand and then making your position clear to all of the groups affected.

* * *

Is it completely impossible to organize a type of meeting at which the administrators could be educated too? This might be a reversal of the process whereby the administrator comes to your meeting, makes a speech, and then departs. Couldn't you get a flock of administrators together and have somebody in the field of music make a speech to them? But if that happy day ever arrives, let us be sure that the reversal is complete—let us be sure that the speech is full of meaning and not merely a collection of clichés and glittering generalities strung together like beads on a wire. Just think what a tremendous revolution it would be if, instead of having meeting after meeting at which agriculturalists would be speaking solely to and for agriculturalists, historians to historians, musicians to musicians and so on, each of these groups had their chance to tell their stories to their administrators and to colleagues in other fields! Is that really an impossible dream? Well, if it is, let us dream up something that isn't impossible. And why should not you people be the ones who take the lead in devising methods whereby we can all be educated in what we need to know about what the rest of us are trying to do? We have seen all too many examples of what can happen when prejudice and ignorance are rampant. Let us see what can happen when mutual understanding and enlightenment are present.

▲▲▲

HAVE YOU MET—?

The Witch Doctor. This individual apparently believes that "teaching" consists of literal, undeviating pursuit of a certain routine which has a guaranteed-to-get-results label attached. If the instructor will but repeat this mumbo jumbo exactly, with or without understanding it, learning will automatically result; but should he omit, change, or add one word, the whole process would vanish like the bursting of a bubble, and leave the student knowing *less* than he did to begin with. One infers that he believes teaching to be a process of black magic.

The Witch Doctor does not necessarily advocate methods of his own invention. Quite often he is the satellite and cringing lackey of some person who, to him, represents perfection, infallibility; who is beyond criticism. He evaluates every other person by how closely he follows the

procedures of his idol. Those who coincide ninety-nine per cent are one per cent wrong; those who coincide seventy per cent are thirty per cent wrong, and so on. If The Great One marks examination papers with a red pencil, woe betide him who uses a blue one! To indicate that this paragon has a single thing to learn, is to commit unpardonable blasphemy.

The Parrot Trainer. We encounter this type in the field of applied music or in private teaching. He teaches entirely by having his pupils imitate him. They can do a beautiful job of playing (or singing) any composition learned under his tutelage, yet they flounder like fish out of water when confronted with anything not studied under his watchful eye. In other words, he has never taught them the *principles* of performance and interpretation;

his teaching is contractive rather than expansive. His pupils are usually atrocious sight readers. Although they can rattle off Liszt Hungarian Rhapsodies, concertos, and Paganini Etudes with tremendous éclat, they can't play the "Star-Spangled Banner," not even with the printed music, to save their souls.

(P. S. The pieces he teaches are the ones he learned during his student days.)

The Bleeding Heart. This fellow sings an incessant *ostinato* about the raw deal which high-school music departments have given to students whose interest does not go beyond "popular" music. They have ridden roughshod over these poor dears, if we are to believe him, and how sorry he feels for the poor oppressed innocents! His heart bleeds for them! Apparently he has never heard of the radio, where their tastes are served twenty-four hours a day, and naively assumes their access to music is *restricted* to what they get in the classroom.

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JEWISH MUSIC

(Continued from page 25)

self musically with the American heritage. There are some, however, particularly those who came to this country from abroad, who are carrying on from the era of nationalist music which had its beginnings at the turn of the century. Vocal music, settings of Hebrew and Yiddish poetry, and instrumental forms rooted in the folklore of the past have absorbed more recently the folklore of the Israeli people.

But the chief vehicle of Jewish music in America is the synagogue. In America the tradition of cantorial recitative not only flourishes but is being adapted to the changing tastes of new generations. It is here that a School of Sacred Music provides formal training and conscious study of the new and developing needs of a variety of modes of worship.

While the tradition is still revered and clung to, there are a number of composers, many of whom are functioning actively on the general American scene, who are providing

new music for the synagogue. These composers cast a brief backward glance to the archaic modes, and are willing to exploit their potentialities. But partly under the influence of the earthiness of their Israeli brothers, and partly because of their own inherent modernism, they are penetrating the aura of Romanticism, and the sacrosanct commentaries, directly to the strong, simple beauty of the Biblical and liturgical texts. They refuse to force the free rhythms into the squares and duples and triples of meter, and let words flow in their own intended way. Where the ancient Hebrew is used, it imparts an unmistakable flavor to this music. Where English texts are used, the Jewishness of the music is frequently less apparent. But for the most part, the static sweetness of nineteenth century harmonies in synagogue music has been abandoned for the dynamism of dissonance and polyphony. Inevitably, too, the rhythm and melodic line of the American environment force their way into this music.

Let it not be supposed that the music of contemporary Jewish com-

posers is always accepted wholeheartedly by the large Jewish public, either here or in Israel. Like all contemporary music, it affords both a shock and a challenge to large masses of people. In the cafés of Tel Aviv people still lap up Viennese waltzes and tangos, and the subscription audiences for concerts still hanker mostly for the three B's and Tchaikovsky. In the American synagogue, the congregations melt to the familiar strains of Sulzer and Lewandowski (of nineteenth century Germany) and are bewildered by the new music. But resistance is beginning to break down. In this country the annual Festival of Jewish Music (sponsored by the National Music Council of the Jewish Welfare Board) and special services of new music held in a number of synagogues throughout the country are fostering larger and more appreciative audiences. In Israel the active concert life, the rapid spread of amateur musical organizations, and the festivals of music and the dance are influencing an ever more sensitive and sophisticated public.

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MOVIES AND MUSIC

NOT much question as to who made the ears of the nation's moviegoers ring the most in 1952. It was Dimitri Tiomkin, who beaded together a string of scores which included those for *The Happy Time*, *High Noon*, *The Big Sky*, *My Six Convicts*, *The Steel Trap* and *The Fourposter*.

His Academy Award nomination is for *High Noon*, but to our way of thinking *The Happy Time* used music with more grace and art, though this feeling may have been heightened by the fact that the picture was a comedy in which music played a naturally integral part. Still, six scores of such consistently high effectiveness certainly warrant Tiomkin's being considered film composer of the year.

Our other personal award nominations would go to George Antheil for *The Sniper*; to Charles Chaplin and Ray Rasch for *Limelight* (which the west coast general public still hasn't seen because of the threat of an American Legion picket-line boycott); to Alex North for the scores to *Les Miserables*, *Viva Zapata!* and *Member of the Wedding*; to Dave Raksin for *The Bad and the Beautiful*; to Herschel B. Gilbert for *The Thief*; to Takashi Matsuyama for the somewhat derivative but dramatically compelling music for *Rashomon*; and to Georges Auric for *The Lavender Hill Mob*.

In tendering such citations it would be pleasant to claim that one has a yardstick which not only measures one film score against another, but also accurately defines what makes good film music. But we must admit that we have nothing of that kind at hand. Great music may be poor motion picture music if not effectively used, just as great motion picture music, ripped from its visual context, may prove unbearably banal. As we see it and hear it, the effective use of music in a film must be measured by the degree to which it supports the action strongly, without itself stealing the spotlight.

For instance, Chaplin used almost tawdrily banal music in an essentially sentimental manner through-

out much of the latter part of *Limelight*, but it fitted so superbly that it became great film music, though one would have been bored by it in the concert hall. In *The Strange Ones* the use of the regularly serrated music of Bach and Vivaldi became a fascinating metronomic counter-irritant to the weird teen-age psychoses being revealed in Jean Cocteau's film.

When you come right down to it, this whole question of what is good film music is almost as undebatable as the one of "reading in" programs to great concert music. Last Sunday, for instance, while listening to Guido Cantelli conducting the New York Philharmonic-Symphony in Bartok's Concerto for Orchestra, we mentally toyed with the music, fitting sequences into a pathological thriller, a western, and a romance. Try it sometime while listening to records or the radio. You will be surprised to discover how much movies and TV and radio have made you a "mental" movie music composer!

It seems strange that the Academy Award nominations for the best sound recording of 1952 should have omitted the truly remarkable job of synchronization done on Walt Disney's true-life nature film, *Water Birds*. One MGM mastermind, whom we never before had heard praise any picture that MGM hadn't released, referred to it as the most amazing example of synchronization he had ever encountered. Incidentally, one of Disney's forthcoming true-life films will be *The Desert*, and it will rely heavily upon an accompanying musical score — most notably in the use of waltz music during a courtship scene of a pair of scorpions, and the concluding simoon sequence.

Lester Horton, noted west coast modern dance exponent, will take his Dance Theatre troupe to New York this spring. He is doing the choreography for a Polynesian marriage ceremony in *Sulu Sea*. The picture marks Horton's sixteenth major film credit. He is particularly

noted for his adaptation of Caribbean and other ethnological choreography to the modern dance idiom, and the six-year series of "Choreodrama" programs he has produced in a 150-seat Hollywood theatre made from a garage has been one of the highlights of west coast dance progress.

C. SHARPLESS HICKMAN

IN THE SPRING

(Continued from page 13)

son of the fields of music and gardening should be carried. I am sure that if I stretched it too far I would get all tangled up in the question of whether one is "Art" and the other is something else — I don't know what. Just the same—whistling, singing, and playing tunes and listening to all kinds of music are human activities just as are the planting of flowers, the arranging of them in your home, and the wonderful enjoyment of looking at them.

The gardening people have done a terrific job in welcoming the amateur. They don't question how much he knows about planting. Did you ever hear anyone say, "Well, I love flowers but I don't know anything about them?" Yet there are literally thousands upon thousands of people in this country who almost automatically begin any conversation with a musician by saying, apologetically, "I love music but I don't know anything about it." It is not possible, of course, to point the blame for this situation in any one direction. Perhaps the most honest thing for us musicians to do would be to admit that we have deliberately placed music in a somewhat esoteric position and that we have made *knowledge about music* the password for the amateur.

Now back to *The New York Times*. This morning's issue, reporting on the annual flower show in New York City says:

"Five special trains from cities in New England and four from Upper New York State will unload passengers this morning who are bent on seeing the International Flower Show at Grand Central Palace."

I am just trying to recall the last time I heard of nine special trains rolling into some place, all filled up with people who have come to listen to a musical event. ▲▲▲

Curricular Inflation?

HOWARD HANSON

THERE is no question but that we have in education as in economics today an inflated currency. We have more education and longer periods of education. Whether we are buying as much as or more than we did in the past with our educational currency is definitely open to question. There are certain obvious factors which lead to inflation of the educational system, and it might be wise to examine each of them briefly.

In the first place it is apparent, especially to those of us who have lived a half century, that the first cause of educational inflation is the fact that there is so much more to learn. Since I was in high school there have been two major wars, each with its history of battles, of causes and effects, of treaties and the like. The science which I learned as a youth is not the same science that is taught today. If the student is to have even as much knowledge of physics and chemistry as I had as a high school and college student (and I assure you that this was not very complete), it is necessary for him to know very much more today than I was supposed to know in that dim past. This expansion of human knowledge is equally true in almost every field. A well-educated man today must know much more than was expected of his father's generation. Science has not, however, provided us with an expandable day, or week, or lifetime in which to acquire this new information. It must still be gained in the same twenty-four-hour day and seven-day week. This alone is sufficient to inflate the curriculum.

The second factor in the pattern of educational inflation is, I believe,

the result, of our supreme confidence in the contributions of education. Much as we criticize the processes of education in our country, the average American seems to have a profound faith that almost anything can be accomplished through an expansion of the educational system. This belief in the possibility of correcting almost any human evil through education seems particularly strong in times of political, economic, or moral crisis. Such a tendency is, I believe, increasingly powerful at the conclusion of a war.

Just Add a Course

Does man seem not to recognize sufficiently his obligation to his fellow man in the field of international understanding? This can be overcome by an additional unit of required study in geography and geopolitics. Does the student not have clear understanding of the value of his own democracy? This can be corrected by an additional course in American history. Does he not understand thoroughly his duty as a citizen? This can be remedied by an additional course in civics. Has the war shown that he is not sufficiently strong physically to undertake his obligations as a soldier? This can be overcome by additional years of physical training in high school. Does he not understand the complex structure of the world today, the impact of science upon man, the influence of national cultures? Survey courses in modern science and additional survey courses in the arts can clarify these matters. Whether at the high school or the college level, we seem to have indoctrinated ourselves rather thoroughly with the theory that all of the ills which beset mankind can be overcome if we have sufficient hours of credit established in the proper courses!

Since it is necessary for someone to make some choice from the rich fare of human knowledge which is spread before us we are forced, even against our will, to begin to codify, organize, differentiate regarding the matter of relative importance, until we come up with a "plan" of education which we certify to be the best for everyone. This we call a required curriculum. It existed in the trivium and quadrivium of the ancients and has come down to the present day. Today it is likely to take the form of what is sometimes referred to as the "core" of knowledge. The core of knowledge is what you are told you must know in order to be properly educated, and induces a kind of educational totalitarianism in those who believe in the theory too strongly.

For certainly the setting up of a required curriculum, the stipulating by one person or a group of persons of what other persons must know and what they need not bother to know, is a task almost beyond the power of the human mind. I do not need to tell you as teachers that every individual student is made up of strange varieties of talents and abilities, of interests and loyalties, of likes and dislikes. There are some things which arouse his interest, which make him eager to use his energies so that he may perfect himself in that particular field of knowledge. Other pursuits leave him cold. The things that he likes to do he does happily, with confidence and with a constant flowering of his own personality. Other things he undertakes apathetically, without joy or zeal. Truly, to decide what everyone must know is a gargantuan task.

But the serious problem of educational inflation comes not in the primary or secondary school but in the college and primarily in the teachers

The above are extracts from Dr. Howard Hanson's address before the 1953 Eastern Division meeting of the Music Educators National Conference. He is director of the Eastman School of Music.

college. For here we have had the good fortune to find out not only what is good for students but how teaching is taught! In certain isolated cases we have been so successful in our research that we have found how it is possible to teach a teacher to teach something of which he knows nothing. This is done on the scientific theory that there is a technique of teaching, of communicating the thoughts of the instructor to his student so effectively that the subject matter communicated is of

comparatively slight importance. Almost anything can be communicated through this magic channel.

In the catalogue of a university I once visited I found listed a course in the history of plumbing, the principles of plumbing, the psychology of plumbing, plumbing methodology, the practice of plumbing, the philosophy of plumbing, plumbing and the community and finally, plumbing and the world community. The only difficulty was that they never taught plumbing.

I know that many professional courses in education are valuable, but I do believe that, here again, we are faced with our old phobia of solving every problem by the introduction of a new course. As a result of this philosophy, the curriculum for the teacher is in danger of being inflated beyond all recognition, and in certain cases inflated to such a degree that there is actually no time to consider the subject which is to be taught. The teacher who is able, interested, earnest, and enthusiastic about his subject; who likes to spend countless hours expanding and deepening the reservoir of his knowledge is actually—almost as if by design—kept from doing so by the inflation of the educational curriculum.

To some extent I believe that the arts suffer particularly from such inflation. They can, if given an opportunity, provide an enrichment of the experience of the student and a deepening of his philosophy. Unfortunately it cannot be done quickly. Such experience takes time. It cannot be sprayed on.

* * *

I am especially reminded of this fact when I see from time to time through the development of a new idea that it is possible to derive enrichments from the arts without participation in them. I do not say that there is no value in the arts outside of the realm of participation. I am sure that many courses in the history, theory, appreciation and philosophy of the arts have value. But I do know from experience and from long observation that the profound experience which the student acquires from an art comes in the final analysis only through participation. A student, for example, who sings with whatever kind of voice—good or bad—a great oratorio under a devoted and inspired conductor undergoes a spiritual deepening, an enrichment of his or her spiritual life which could not be accomplished by hours of study of the history of the arts of that very composer.

Perhaps I would not feel so keenly about educational inflation if I did not also feel very keenly that educational inflation is the enemy of educational enrichment. For it takes precious time, time in which the student might be immersed in a great subject, in a great field, in a great

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experience. Sometimes I wish that we could undertake an experiment in centrifugal education; in education which revolves about the student's greatest personal interest and greatest talent and ability — courses of study which would be no less broad than those of today but which would be built around the capacity and the genius of the individual. When it is possible to find those basic talents — and it is frequently easy to find them—it is equally possible to expand that interest so that a student beginning with a preoccupation in one field may through the deepening of his interest in that field be led into tangent and corollary fields until he has in essence embraced the whole of man's experience if that were physically possible. You and I have seen students on fire with enthusiasm for one area of human knowledge. We have seen that enthusiasm take them to other fields, expand their horizons—their turning interest drawing to the center everything which would contribute to the fulfillment of their intellectual and spiritual desires. Such students are not casual though they are immersed in their subject. They are involved in a great educational adventure; they are exploring the field of human knowledge not because they have to but because they want to.

Perhaps some day we shall cease trying to make stalks of corn from seeds of wheat. Perhaps some day we shall cease trying to grow apple trees from rose bushes. Perhaps some day we shall be less sure that we know "what is good for them" and devise an educational plan whereby at least our most talented youngsters can develop freely and fully on the basis of the fulfillment of the talents with which the Lord in His wisdom has provided them. This, I believe, will be a happy day for education, a day when we will no longer educate by pounding in, but rather by drawing out each student as an individual to the fullest development of his inherent powers. In that day we probably will not know as much but we will know it better; our knowledge may not be broader but it will be deeper and richer. We will have been cleansed of inflation by the miracle of immersion. ▲▲▲

HYMN BUSINESS

(Continued from page 29)

a book, there should be a definite program of teaching, projected by the minister in conjunction with the musician and with the wholehearted support of the congregation. We at Princeton Seminary, over a period of several years, studied the entire Presbyterian book chronologically. We did our utmost to relate hymnology to church history, political history, and the history of art and music.

This year, at Princeton, we have

concentrated on the hymns of fifteen of the best-known authors and have prepared scripts for radio programs dealing with these authors. An interesting and challenging extracurricular activity has been to record these programs for broadcasting over a Trenton radio station. There is no end to what can be done along this line, and we hope that inspired and imaginative teachers all over the country will create opportunities to promote the best in hymnody.

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that even the most familiar hymns are really quite unfamiliar to many. This has been proved many times in hymnology classes and in church conferences in many parts of the country. When an average group says that it knows a hymn you may be assured that it knows very little more than the first line of the text and possibly the melody, more or less inaccurately by ear. This situation demands not only that we study, but that we rack our brains to devise the best means of trans-

mitting our knowledge and interest to others.

Let us begin with all of our choirs, introducing at least one new hymn a week, knowing full well that these hymns will find their way back into homes and eventually into the worship services of our church. Then let's encourage all of the non-musical groups of our church to try The Hymn of the Week or The Hymn of the Month idea. Obviously fifty-two hymns a year would be more challenging than twelve, but the

number is not so important. Church school departments and various fellowship groups of men, women, and children should be urged to study and sing the same hymn several times within the week or the month. Numerous repetitions are essential, not only to learn the hymn, but to test its wearing quality.

Our prime concern should be that we so absorb the hymns that we can sing them with understanding and enthusiasm. As everyone knows, choirs come in for a good deal of razzing for dead-pan expressions and so on. We who direct choirs know that our groups deserve this criticism and we accept it for what it is worth. At the same time we must confess that we know of nothing more depressing than the expressions on the faces of many of our church people while singing hymns. (I have said this to their faces many times, so I hope no one will think that I am taking an unfair advantage. I am all for the church and simply want to register my reactions in order to stir up something better.) I think the reason for this dullness is that our people, by and large, are incapable of reading music well, so they are torn between reading music and reading words, with the result that they comprehend neither. Hence the lifeless, if not pained, expression. Absorbing words and music in one reading requires considerable skill. By most of us it simply can't be done. Therefore it is necessary to ponder words and music until we can sing with a facial expression which shows a full comprehension of the text and deep conviction of its truth. We will settle for a poor tone if we can only get an intelligent, radiant, and responsive countenance.

Minister's Role

To deal with the hymn text, the minister, with his long background of theological and literary study, is probably the most logical and best-qualified person. With sufficient time to prepare, he should be able to give a penetrating analysis of a hymn with a few well-chosen words. Some ministers might be led to devote considerable time to the assignment. I know one who spent four Wednesday evenings on a comprehensive interpretation of Reginald Heber's well-known hymn, "Holy,

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Holy, Holy, Lord, God Almighty." If the pastor does not see fit to talk about the hymn during the worship service, he could, as many are doing every week, prepare an illuminating article and publish it in the weekly calendar or any other suitable publication available. Every little bit helps. More time and space devoted to hymns and less to advertising bazaars and turkey suppers would be a step toward eliminating senseless singing.

The musician, then, with all the means at his disposal should teach the music. Almost any combination of instruments and voices could be used, so long as good taste is shown. As much as I dislike a musical saw, I suppose the Lord could use it to good advantage, if nothing better is available. Let's not complain about our lack but use what we have. If we are serious, necessary aids will be forthcoming. One of the things that impressed me most when I became organist for the Westminster Choir in Dayton, Ohio, in 1925 was that John Finlay Williamson, the choir director, devoted the first hour of the regular Friday evening two-hour rehearsal to the preparation of the hymns for the following Sunday. Also, hymns were rehearsed at congregational dinners and especially at the mid-week prayer service. Hymns received as careful preparation as the anthems. I had attended many rehearsals in New York, but I had never seen such serious devotion to hymn singing.

Let me add here that it is quite evident that the itinerant evangelists have beaten the regular pastors and musicians at this business of teaching hymns. Most well-known evangelists have had as their co-workers attractive song leaders who have really taught hymns. Unfortunately, for those who are interested in the development of more serious music, some evangelists have gone overboard with an inferior and sentimental type of hymn. But they have taught, and those who try to counteract some of the inferior Gospel hymns know how well they have taught. To some who will argue that Gospel songs are more attractive than the more standard hymns, I can only say I don't agree. They are more popular because they have been better propagated and we are definitely challenged to produce

something better.

In all this it is plain that no one plan need be followed, but it is equally clear that there must be a method. There is no magic solution.

Of course all will need spiritual guidance, but we should not lean too heavily upon the Holy Spirit. An old German pastor, reprimanding a young student minister who boasted that he had never prepared a sermon, but always depended upon

the Holy Spirit to guide his utterances said, "In all my long ministry, the Holy Spirit has spoken to me only once. It was just after I had delivered a poorly prepared sermon. The Holy Spirit tapped me on the shoulder and said "Hans, you are lazy!"

What one of us couldn't do better, if he really buckled down to the job? Which reminds me that I should be at rehearsal right now. ▲▲▲

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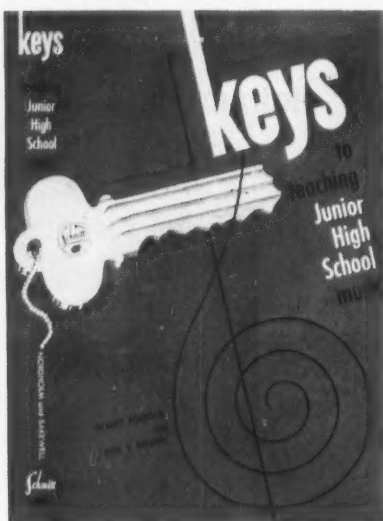
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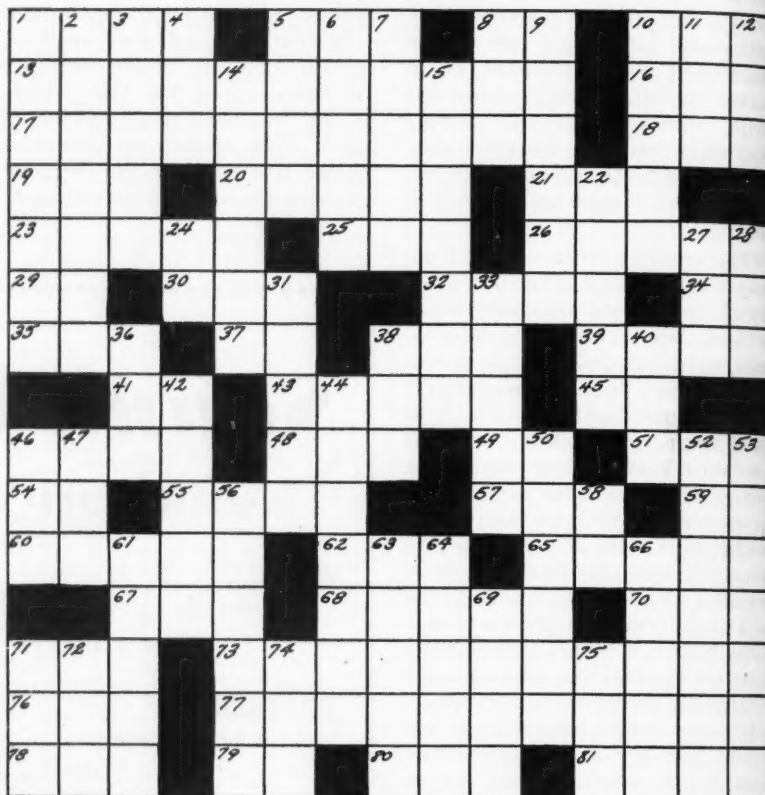
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MUSICAL CROSSWORD

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(Solution on page 51)

ACROSS

- 1 Low female voice
- 5 Escape; slang
- 8 Exist
- 10 Used by Menuhin
- 13 Composer of *I Pagliacci*
- 16 Simplified Esperanto
- 17 Pop conductor
- 18 Animal exhibition
- 19 Social insect
- 20 First note of scale
- 21 Beverage
- 23 French river
- 25 T-shaped
- 26 Ceremonies
- 29 Assimilated form of —in.
- 30 European aid program
- 32 Those not in office
- 34 Flat in solmization
- 35 *Valse Triste*
- 37 Diphthong
- 38 *Death — Transfiguration*
- 39 Sharp singing sound
- 41 Soft pedal; abbr.
- 43 Grand Lama of Tibet
- 45 Sing with a vibratory effect; abbr.
- 46 Composer of *Brandenburg Concerto*
- 48 French friend
- 49 Note well; abbr.
- 51 Nickname a president
- 54 For example; abbr.

DOWN

- 55 Not in use
- 59 Age
- 60 Opera by Bellini
- 62 Becoming slower; abbr.
- 65 Purple flower
- 67 In charge of atomic power
- 73 Gradual speed-up
- 76 Russian military engineer and composer
- 77 Big music instruments
- 78 Also
- 79 Hypothetical force
- 80 A suffix
- 81 Octave species
- 12 Court
- 14 Et —
- 15 Cuban composer
- 22 He composed Hungarian rhapsodies
- 24 Second tone of scale
- 27 Sea eagle
- 28 Droop
- 31 Harpsichord keyboard operated by the feet
- 33 Italian province
- 36 French nobleman
- 38 Arabian caliph
- 40 Ca —
- 42 Heard in Normandy
- 44 *God Bless —*
- 46 — *Bolt*
- 47 *Long, Long —*
- 50 Spanish dance in three-quarter time
- 52 Entered a ship
- 53 Shut in
- 56 Repeat
- 58 Neither (French)
- 61 Pop. music disseminator
- 63 *Good Night, —*
- 64 Claw
- 66 Slow
- 69 Skillful
- 71 Opera part
- 72 Busch and Serkin
- 74 Spanish hero
- 75 Needed for playing most instruments

WE GAVE MUSIC

(Continued from page 9)

"High upon a lonely hill, is a silent shepherd lying."

The unusual musical feature here is the short quarter-note followed by a half-note at the end. The children were as particular about accuracy in giving the quarter- and half-note each its due as they were about following the exact reading of their pet storybook.

We also knew and loved many of the traditional hymn tunes, ballads, and popular folk songs. We often sang "Annie Laurie," "Swanee River," "Old Black Joe," and countless others.

When our children were old enough to participate in part-singing, we stood around the piano and sang folk songs and chorales they already knew. They had acquired by then considerable accuracy in rhythm and pitch. With this foundation they were prepared to hold their own part, regardless of what the other voices were doing.

Just as easily as they could read their favorite books to themselves, they could read music. For instance, I remember one of our sons, when he was about ten or eleven, singing with us in a four-part Bach Chorale. He, as the tenor, skipped down with perfect confidence from F to B natural and back to C. When his father asked him how he had thought of this, he answered, in a matter-of-fact tone, "Why, that's what it says in the music."

Children Aren't Angels

I don't want to give the impression that my children always stood around like a chorus of angels singing in a heavenly choir. On the contrary, they were very mortal. Sometimes they would have sessions of giggling from which nothing could get them back to the music. Sometimes one or another would be put out by something and refuse to join in. Sometimes they would fight, playfully or even in anger. We learned that these were indications of the limits of their youthful endurance, and called a halt.

When our eldest child, Harry, was about nine or ten he took up the cello. His sister Cecilia, two and a half years younger, began to play

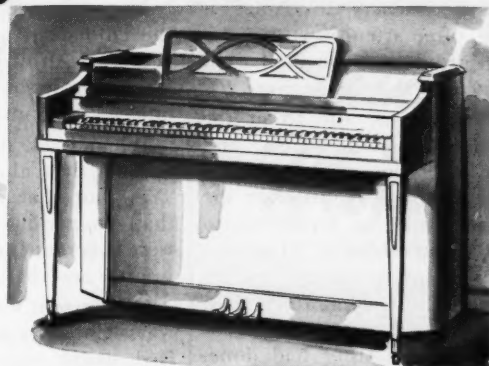


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the violin. We felt it important that they should have first-rate professional help. One of the Philadelphia orchestra men came out to the house to teach Harry cello. Cecilia took violin lessons from a woman in a nearby suburb. We took great pains to follow the teachers' directions for practising, often attending the music lessons in order to understand what the instructor was emphasizing.

It was never our aim to fit the children for a musical career, and only one of them ever expressed such a wish. At the age of eight she thought it would be wonderful to become a "great piano-ist." This was Ernesta, who preferred to develop her skill on the piano rather than take up a stringed instrument as her older brother and sister had done. She did not, as it turned out, take up any profession but married young and has four children of her own, one notably musical. She sings and plays with all of them, though her husband does not care for music.

More than a Hobby

Yes, music was more than a hobby for my children. It was an education in living. They all developed a critical appreciation of music. They all recognize superficiality and inferior musicianship when they hear it. They learned to recognize what is good in music, a sense of values which inevitably overflows in other directions, enriching their personalities and experience. Harry was the only one who developed a passion for jazz, as it was called then—twenty years ago. This was when he was at boarding school. One of the others, asked if she liked jazz, answered, "Certainly I do, the same as I like ice cream sodas. Not as a steady diet."

But perhaps the most important part of our children's musical education was not so much in the development of their musical tastes and talents as in the growth of their character. Or perhaps I should say it was their talent for life as well as their talent for music which was enhanced. My husband's interest both in music and in the children played an important part in this. The children had the enormous advantage of having an interested father, who appeared on the family scene as a welcome and exciting

change from the ubiquitous mother. For more than fourteen years, until school and college took the last of them away from home, he practiced violin, cello, and flute sonatas with the children. He instilled in their bones the idea of give and take, of a balance between players necessary to the enjoyment of making music together. I think they all benefited from this lesson and certainly not only in their music.

When I tell this story to modern parents they almost invariably say. "Yes, but that all happened more than twenty-five years ago. Things were different then. Radio was in its infancy and there was no television."

Of course it was different in many ways. Children do live in a mechanized world today, especially musically. Yet I believe it is still true that they would rather do than see, they would rather make a noise than listen to one. The most ardent ten-year-old baseball fan would rather play baseball himself than watch Joe DiMaggio on television.

The very people who deplore the fascination of radio and television for the growing mind often say. "Oh, I wish our children had been born musical."

Of course not all children are musically talented, but it is my belief that all children are born with music in them. Children have a natural rhythm, a tempo of their own. Environment, the speed of modern living, the necessity of adapting themselves to the fast pace of the world they live in may destroy it, but it can be fostered and encouraged. Any educator—that can mean any parent—who understands the innate music in children can teach them to understand their own rhythm so that later they can hang on to it. At eighteen months of age almost all children will respond to music with complete body activity and also have quite a wide range in tone, pitch and intensity. They will hum spontaneously. A year later their spontaneity may have been developed or curbed, yet if a child of three can be taught to understand and develop his own rhythm he may learn to avoid a conflict, in later life, between bodily tension and social tension. A good teacher who has an understanding of children's natural rhythm—and

there are many expert nursery school teachers who have had this training—will try to keep the child's natural interest in music growing and to develop it along constructive lines; to give him a sense of the relation between the rhythm of music and the rhythm of the body. A small child's first musical instrument is his whole body, and at this age it is certainly more important that he keep time with his own tempo than with that of the music.

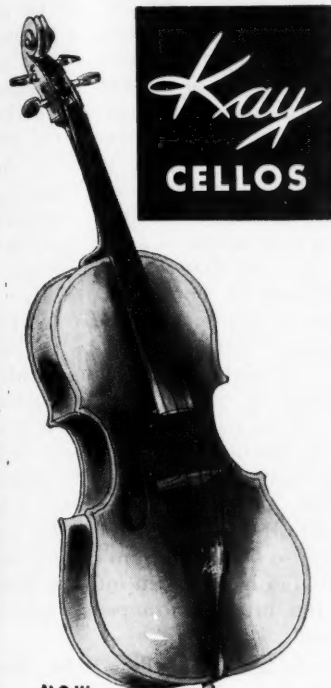
Later, when children begin to play some instrument—and the first choice is most often the piano—the mother can still do much to make or mar the child's gift for and pleasure in his music. While my children were exceptionally fortunate in having two parents who took an interest in their music, yet no interest at all is probably better than the wrong kind, as far as developing musical appreciation for later life is concerned.

Many mothers—especially if they are not particularly musical—build up in their young children a psychological barrier against practicing. Instead of working with the child, they seem to work against him. There is an implied threat in their irritable tone when they say, "You can't go out to play until you've finished your practicing." Or, "You haven't been doing it long enough; go back!" Or, "What's the good of Dad's paying all that money for your music lessons if you won't practice?"

Child Takes Responsibility

Complete indifference is better than this. It may produce no positive results but at least it won't create negative ones. As a matter of fact I know of one rather gifted, or anyway interested, nine-year-old who takes full responsibility, without ever being reminded (since nobody is sufficiently interested) for getting to and from his own piano and clarinet lessons with complete equipment, and willingly and conscientiously practicing for both. Since the whole thing was his own idea and he gets the lessons at school, free, he looks upon it as one of his hobbies, like baseball, swimming, and collecting stamps.

If this child had a musical family, as my children did, he might go far musically. If he had a nag-



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ging mother, always urging him to do that disagreeable thing she calls practicing, he would go nowhere at all, except perhaps outdoors or to the television set.

Parents who have had no musical instruction, yet wish to give their children a chance to learn music, will do best to call on friends or professionals. In the summertime it may be possible to engage a music student to live with the family during the vacation and organize family music. If the family is small, her time and expense might be shared by neighbor children. There are also camps where music is featured as a major activity.

Music in Schools

But perhaps the most important way for average parents to be effective is to insist that the rudiments of music be properly taught in the schools.

When I was a little girl I was expected to learn poetry by heart and recite it in school. This is no longer considered educationally worth while, and a good thing too. Today emphasis is placed on reading rapidly at sight and acquiring a large vocabulary. These are the tools of the language. In music teaching, however, the old-fashioned method still prevails. The great majority of pupils learn to play pieces by heart and are expected to perform them before an audience.

This is another way of spoiling music for children—all except a few little exhibitionists. The performance in public before an audience of amused, bored, or blasé parents, sisters, and sometimes unwilling brothers is heartily disliked by practically everyone who takes any part in it, especially the performer.

I remember the look on the face of one of my little granddaughters when a young friend, already a professional radio performer, was called upon by her mother to exhibit her talents to her guests. She prefaced each piece with a coy and certainly smug reminder: "This is the piece I've played eight times on the radio." "This piece I've played ten times." The mixture of surprise and unbelief in my granddaughter's face said clearly, "This she actually enjoys!"

In more normal, or perhaps I

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should say more ordinary children, the result of being forced to exhibit is that they give up music altogether—just as most of my contemporaries gave up "reciting." And elocution was abandoned by liberal educators because it was largely a waste of time. To educate children to be literate in music, as they are in English, is the most sensible as well as the most modern of musical aims. And parents should demand this as their children's right. No pieces for exhibition, but instead, the children should be taught to read music at sight, to hear intervals accurately, to keep time, to harmonize melodies, to sing and play with pleasing tone quality.

Fortunately, a few pioneers among music teachers have already demonstrated the practicality and wisdom of the new method. My little granddaughter, Sophie, aged seven, is being taught music by such a teacher. Playing a duet with her mother, as her grandfather did with his mother sixty years ago and at the beginning of my story, she said enthusiastically, "Mummy, why is practicing so *amusing*?" ▲▲▲

MUSICIAN-EDUCATOR

(Continued from page 17)

petent teachers to handle the vast populations in our schools. For unless the teacher is competent as a musician, the professional musician will judge, quite rightly, that the work is worse than none. And unless the musician is competent as a teacher, the educator, equally rightly, will make the same judgment. The effort to build a musically literate public in the image of the professional musician has, furthermore, been resisted successfully by generations of children—particularly boys.

In the past, general educators and administrators have never given this effort the support that musicians have demanded. Now, at least in the United States, they are even beginning to advance reasons for their opposition. In short, basic education in music and music in basic education have gotten off these past hundred years to a bad start. Or, to change the metaphor, the cake has lovely frosting, but is hollow inside. For music is mainly in the making

of it—not in the listening to some one else making it.

The implications are not far to seek. While small sections of populations will continue serious study of the traditions of the fine and popular arts, and an increasing minority will mix the professional and lay traditions, the great mass of the people will continue to be taught by persons like themselves—persons who make music of a kind quite different from that of the professional tradition. In short, layman will continue to teach the layman and his children. But it cannot be the old type of layman—the folksinger who handed on, practically uncriticized, the art he had learned. A new type of lay teacher must be evolved—one who can utilize some of the professional techniques but who will steadfastly resist the effort (that has failed so disastrously) to cast the layman and his children into the mold of the utterly incompetent professional.

It is here that the scholar, that shadowy and almost unrecognized figure who has remained in the background of the controversy, must be called from his preoccupation with history to study oral tradition, discover how it works and how it may be adjusted to written tradition and to the new conditions under which both flourish today. With his mediation, too, it may be possible to answer our second question: Which should predominate—the viewpoint of the professional musician or that of the professional educator?

There is a real quandary here. The points of view of the musician and the general educator are becoming more and more clearly opposed to each other. The musician traditionally emphasizes subject matter—devotion of the person to the art. The educator, on the other hand, has increasingly more interest in the growth of the child than in subject matter. As the musician sees it, man must serve art. As the educator sees it, art must serve man.

May we not hope for a balance between these opposed views, a willingness on both sides to sit down and work out, with what help scholarship may afford, a basic treaty to live and let live, to co-operate and advance side-by-side? This is not impossible. But a lot of hatchets will have to be buried. ▲▲▲

TAPE RECORDER

(Continued from page 26)

playback circuit so as to feed the best speaker system you can afford will increase the value of all your equipment immeasurably, because you will then be able to hear all that your recorder has been able to record.

Perhaps I've put the cart before the horse. In choosing your recorder it would be wise to hear how it sounds in conjunction with a really good speaker system. (Plug it into a console radio speaker to which you are accustomed to listen, for instance.) Your addition is improved microphone would then be more meaningful. Your ability to compare critically various machines would also be more meaningful than if you were relying on the small speakers with which these machines are equipped.

Economy in Tape

Considering the economy of operation, in tape recording you will find your biggest saving is realized around the cost of the tape itself. There are several factors involved in this cost—for example the actual price of the tape and the amount of recording time you can realize on a given piece of tape. You should keep in mind also that the tape can be erased and re-used. Plastic base tape has become the standard in the industry, and the cost of this tape is fairly well standardized. However, owing to variations in response it is well to decide upon the product of one manufacturer and stick to it, particularly if your work entails much inter-splicing or swapping around of tape from reel to reel. Variations in level (volume) and in response (tone fidelity) in tape of different manufacturers will cause difficulties. I believe that the Scotch Tape (MMM) and the Audio Tape (Audio Devices) are recognized as the leaders in most professional circles. The plastic base (red oxide) tape produced by these two firms is fairly well standardized in most respects. I would again warn against mixing even these two tapes when you record.

As for the amount of recording time you can realize from a given piece of tape, this again becomes a

function of the machine, and should be taken into account in considering the basic machine which you purchase.

Magnetic Tape Recorders can be purchased in any of three speeds— $3\frac{3}{4}$ inches per second, $7\frac{1}{2}$ inches per second, or 15 inches per second. This speed reference simply means that the tape travels past the magnetic recording or playback heads at that speed. Many professional machines are equipped to operate at either $7\frac{1}{2}$ ips or 15 ips. Most home-type recorders operate at only one speed—either $3\frac{3}{4}$ ips or $7\frac{1}{2}$ ips. The 15 ips speed is confined to professional machines.

Regarding quality of reproduction in relation to speed, you can be guided by this simple rule—the slower the tape speed, the poorer the reproduction. This is not meant to convey the impression that machines of slower speed are not adequate for our purposes. Let me say here that a $3\frac{3}{4}$ inch per second tape speed can be entirely satisfactory for our purposes, given adequate microphone and speaker accessories. However, it is a fact that because of limitations in the electronic portions of our modern tape recorders, greater fidelity is possible as the tape speed increases. As a result, professional recording is done on equipment which runs at 15 ips and in some cases (European, mostly) 30 ips.

To further complicate choice it is now possible to purchase machines which record either one or two tracks of sound on the tape. The greatest economy in tape use can be realized on the $3\frac{3}{4}$ inch double track recorder. Given the same size roll of tape you can record twice as much material on this machine as you can on a $7\frac{1}{2}$ double track machine or four times as much as on a $7\frac{1}{2}$ ips full-track recorder.

Again, exploration and experimentation are the only satisfactory methods which I can recommend for deciding what machine fills your needs. No matter how little or how much you can spend it will be a sizeable investment.

But after all your questions have been answered, no matter what sort of equipment you decide upon, intelligently used, it will prove to be one of the finest teaching tools you have ever had.

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See page 52.



NEW MUSIC SCHOOL

MAY not only means music festival time for Montana State University's School of Music. It means the formal dedication of a new music building, one of the most advanced in design in the country.

Construction of the \$700,000 structure was begun in February 1952 and now is nearing completion. Visitors who approach the new building invariably comment on the unusual and impressive design of the façade, which gives a sweeping line with its two-story fixed vertical stone louvers and solid windows of glass blocks. From a practical standpoint, it means that transmission of sound is kept at a minimum, both from the inside to the outside of the building and from room to room.

The three wings are divided for separate activities, with teaching studios and practice rooms in one, classrooms, music library, and offices in another, and instrumental and choral laboratories and a recital hall in the third. Since the recital hall is planned primarily for musical performances, not spoken dramatic productions, it has a high reverberation time of 1.15 seconds.

Provision is made for four teaching studios, twenty-two practice

rooms, six studio offices, a music-radio room and radio control room, music library with listening rooms and individual band and orchestra libraries, an ensemble room, choral and instrumental laboratories, classrooms, the recital hall seating 406 persons, staff offices, and rooms for equipment storage and repair.

To celebrate the new building, the school commissioned Lowndes Maury of Hollywood, who is a native Montanan and a graduate of the University, to write a cantata. He selected Walt Whitman's "Proud Music of the Storm," as a text. Also commissioned were orchestral and band compositions by Robert Sutton and Paul L. Abel, Jr., members of the faculty.

Composer Herbert R. Inch also was asked to write a special work, a choral setting from the Psalms.

Although a comparatively young school — some twenty-five years of age — Montana University's School of Music employs a staff of thirteen teachers plus graduate assistants and is a fully accredited member of the National Association of Schools of Music. Luther A. Richman, formerly director of the Cincinnati Conservatory of Music, is dean.

NEW MUSEUM

(Continued from page 20)

a Mississippi River steam boat. It plays nine tunes after it is wound up with a crank.

Over in another section is an orchestrion player piano complete with drum and cymbals, if you feel like noisier music. Although it was manufactured in the early 1920's and found in many dance halls and amusement parks of the time, today's youngsters have probably never seen this forerunner of the juke box. And remember when you used to drop a nickel into the player piano and hear four favorite pop tune played miraculously as though a ghost pianist were giving a concert? Try it again on that player piano in the corner. It's guaranteed to work.

Had you almost forgotten the big scalloped speakers, looking like second cousins of current air raid warning signals, that were set atop those small square phonograph boxes with their cylinder records? Those recordings would make today's high-fi experts shudder, but you can remember listening to Caruso and Patti on them back in 1908 if you are old enough to have spent your courting days on a big vine-covered porch in almost any American town. So go put on a cylinder and give yourself a concert.

How did the musical museum at Deansboro get under way? It started as a hobby when Mr. and Mrs. H. L. Sanders began collecting old instruments. The collection soon threatened to crowd the Sanders out of their house, so they decided to move some one hundred fifty of the instruments into a former garage and gas station. All winter long Mr. and Mrs. Sanders and their son Arthur have been working to get the museum in shape. Arthur Sanders, a Marietta College graduate who started out with an interest in philosophy and as a researcher in the field of old instruments, now has devoted himself wholeheartedly to the family project. "We want to be able to invite people to sit down and play these old instruments of the past century," he explains. "That's half the fun of it. Everything here is in good working shape and anyone who comes to visit us is welcome to try them." Mrs. Sanders is a professional organist, but her

husband disclaims any musical talents. He's been in the auto repair business for forty years, however, and his mechanical know-how is responsible for translating the instruments into functioning pieces instead of letting them remain as dust and moth collectors.

One word of warning though if you plan to visit the Sanders musical museum. When you sit down and tackle the calliophone, a keyboard instrument of the organ family operated by compressed air, hang on. It can be heard two and a half miles away on a clear day!

▲▲▲

AMBASSADORS

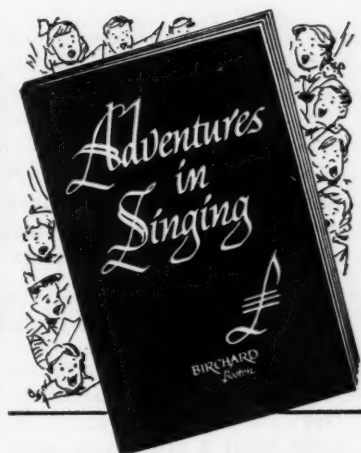
(Continued from page 11)

that I have been raised in comparative luxury and have always had everything a young girl could ask for — security, loving parents, and every possible opportunity to make something of myself. Oftentimes, though, I forget this and become quite unappreciative of my good fortune. If this trip could only help me to be aware of what I have and to prize it forever, I would surely be indebted to it all my life.

Not only will we sing before people of foreign countries, but also included on the agenda will be concerts given for royalty. This is almost unbelievable. Imagine me — just an average teen-age girl — singing before royalty in Europe! I certainly shall take a diary along with me, so that I will be able to record everything I do, see, and — most important — all my impressions and feelings. I know I will treasure this diary always and it will be something I can show my children and grandchildren.

And lastly, but ever so important, is the honor and privilege of being in the first and only high school choir to represent the United States in an International Music Conference (in Brussels, Belgium). This in itself is remarkable enough — something that will be constantly in my mind while there. This means that I, and the rest of the choir members, must at all times, be on our very best behavior, as we will be viewed and judged by many people as representing all the United States teen-agers.

▲▲▲



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KOSTE	LAN	NETZ	ZOO	
ANT	TONIC	ALE		
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BACH	AMI	NB	ABE	
EG	IDLE	EON	ON	
NORMA	RIT	LILAC		
AEC	IRADE	FRL		
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MUSIC QUIZ

1. What American college which now has a well known music department is credited with being the earliest to provide musical instruction?
2. Name an opera and a famous overture which have the same title as two Shakespearean plays.
3. The poet Coleridge wrote a fragment of a poem which began, "In Zanadu did Kubla Khan a stately pleasure dome decree . . ." What American composer wrote a symphonic poem based on these words and what did he call it?
4. Who is the newly elected president of the Music Teachers National Association?
5. Can you give the popular names for Beethoven's Third and Sixth Symphonies.
6. Harry S. Truman was well known for his piano playing. What instrument does President Eisenhower play?
7. How many symphonies did each of the following composers write?
(a) Brahms (b) Schumann
(c) Bach (d) Beethoven
8. Can you name the directors of these three famous music schools and tell in what city each is located?
(a) Curtis Musical Institute
(b) Eastman School of Music
(c) Julliard School of Music
9. What is the difference between a tie and a slur?
10. The seldom-heard opera *Sister Angelica* was recently performed on television. Can you give the name of its composer?
11. What is the familiar first line (words) of the famous chorale used throughout Bach's *Passion According to St. Matthew*?
12. Who has just retired as head of the Music Division of the Pan American Union? What is this organization?
13. John Bull was a sixteenth century composer at the English court. Can you identify Ole Bull?
14. What name is given to the fundamental tone quality of the organ?
15. In keeping with the practice of her time, soprano Lillian Nord

ton changed her name when she entered grand opera. Born in Farmington, Maine, in 1859, she became one of the outstanding Wagnerian singers of her day. What name did she use?

16. When is National Music Week?
17. Can you identify the man who is generally referred to as the father of modern conducting? As a clue, his first wife divorced him in order to marry Richard Wagner.
18. What distinguished Bostonian choir master and hymn writer is credited with founding the public school music system?
19. Although presented in this country in the mid-thirties, a popular American folk opera has just received wide acclaim recently in Germany. Can you give title and composer of this work?

19. Gershwin's *Porgy and Bess*
18. Lowell Mason
17. Hans von Bülow
16. May 3-10
15. Lillian Nordica
14. Diapason
13. concert violinist
12. See page 17
11. "O sacred head, now wounded"
10. Puccini
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- which are played. The same
- of different pitches, both of
- played. A slur connects two notes
- pitch, only first of which is
9. The connects two notes of same
- Schuman, New York City
- Rochester, N. Y. (c) William
- phia, Pa. (b) Howard Hanson,
8. (a) Elfreid Zimbalist, Philadel-
- nine
7. (a) four (b) four (c) none (d)
6. Harmonica
5. Eroica and Pastoral Symphonies
4. Dr. John Crowther
- of *Kubla Khan*
3. Charles Griffes' *Pleasure Dome*
- Juliet Overture
- Tschaiakowsky's *Romeo and*
- Mendelssohn's *Overture to a*
2. Verdi's *Othello*
1. Oberlin

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JOURNAL

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